



Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

<http://www.bodleian.ox.ac.uk/dbooks>



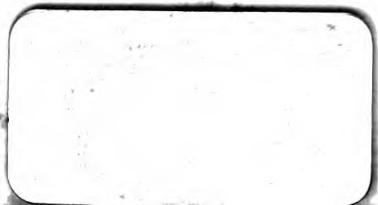
This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.





600065575Y

Faint handwritten text

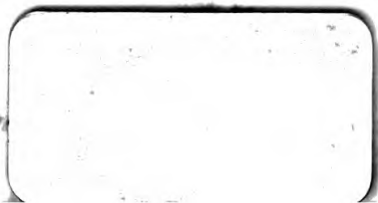




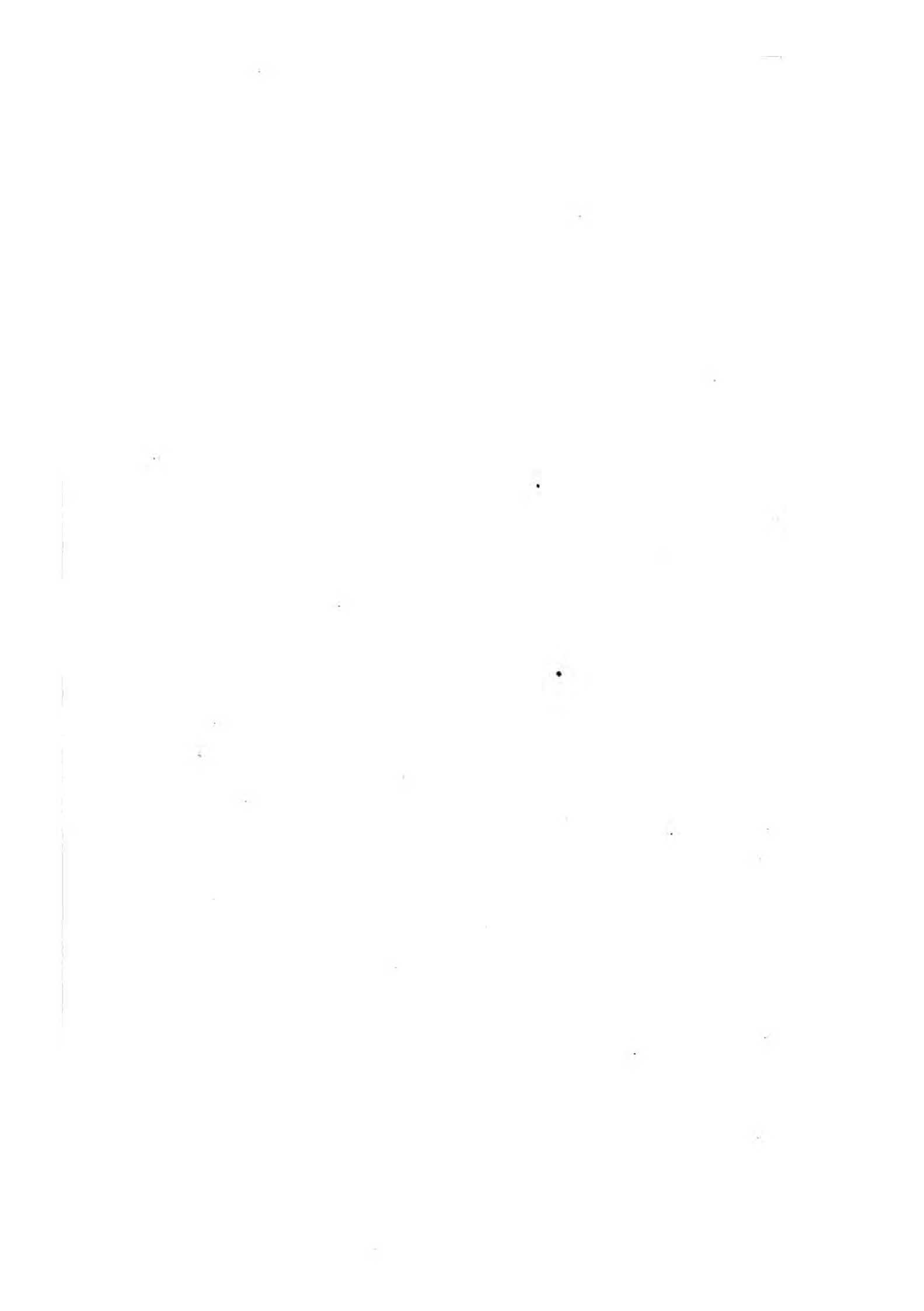
Handwritten mark

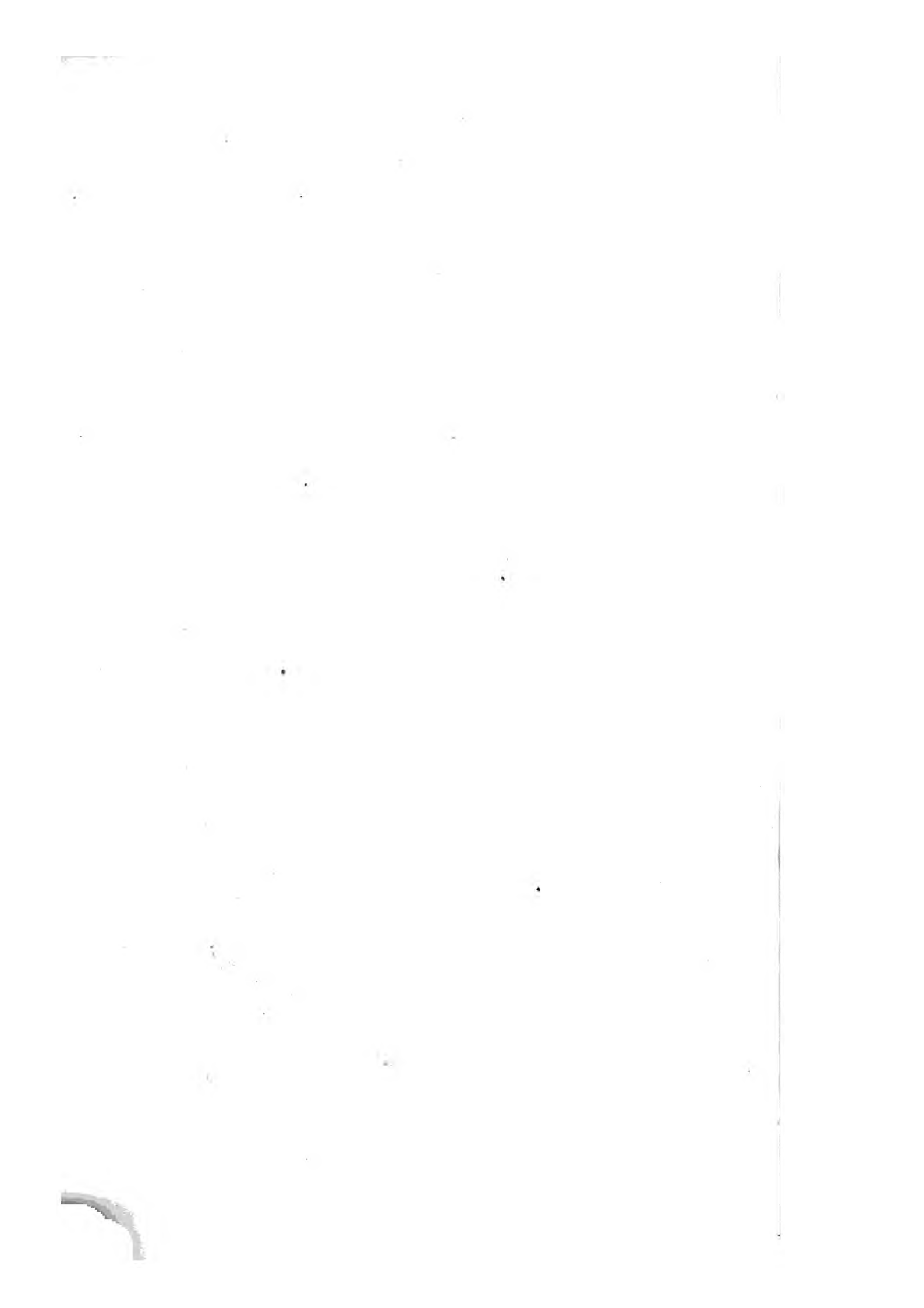


600065575Y



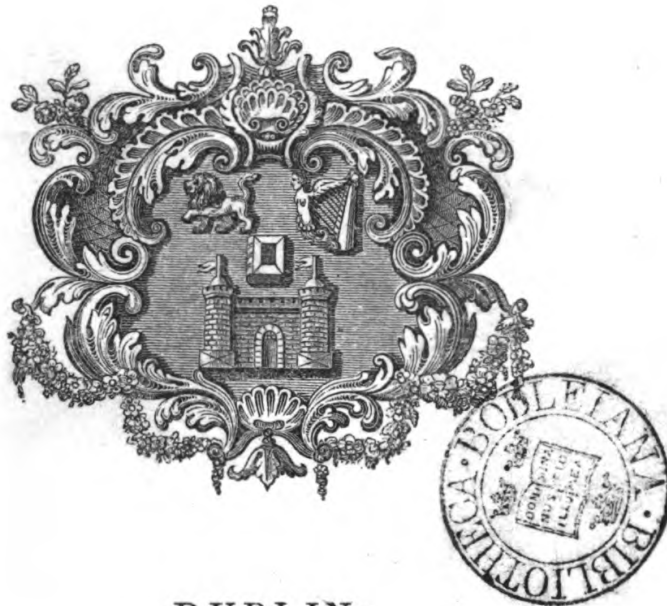






A
SELECTION FROM THE REMAINS
OF
THEOCRITUS, BION, AND MOSCHUS,
WITH
GLOSSARY AND PROLEGOMENA.

BY
FREDERIC H. RINGWOOD, A. M.,
SOMETIME SCHOLAR OF TRINITY COLLEGE, DUBLIN.



DUBLIN:
PRINTED AT THE UNIVERSITY PRESS.
HODGES AND SMITH, GRAFTON-STREET,
BOOKSELLERS TO THE UNIVERSITY.
WHITTAKER AND COMPANY, LONDON.
1846.

292. e. 47.

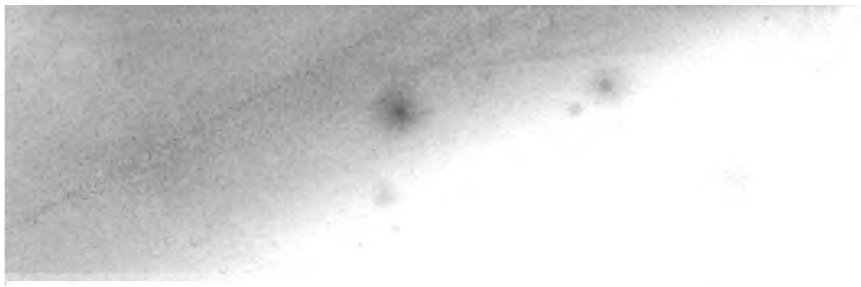
126

DUBLIN : PRINTED BY M. H. GILL,
PRINTER TO THE UNIVERSITY.

PART I.

ΘΕΟΚΡΙΤΟΥ ΕΙΔΥΛΛΙΑ

ΤΑ ΜΙΜΙΚΑ.



P R E F A C E.

IN editing this selection of Theocritus, Bion, and Moschus, an effort has been made to keep in view, as well the reputation of the authors, as the interests of the studious reader. For both these purposes it seemed convenient to distribute the apparatus of information which should accompany the text, into three parts, namely, into the Annotations, the Critical Commentary, and the Glossary. For, as an author is responsible only for what he actually wrote, and not for what "time has blurred," or what others have supposed he may have written; and as he is also entitled to take for granted that his readers are acquainted with the language and dialect in which he writes: it is dealing but fairly with his memory, to preserve the perusal of his conceptions as free as possible from the adventitious obscurity which a cloud of conjectures casts wherever it rests, and also from the associations of that inevitable labour which attends, and, indeed, forms part of the value of philological research. Nay further, justice obviously requires that the exegesis too, and illustration, which form the matter of annotations upon the literature of a dead language, should not be confounded in our imagination with the productions of the authors themselves, but be always considered as the mere aids of our incapacity to under-

stand, with the readiness they naturally expected, not merely the syntactic combinations, idioms, and phrases of their language, but also any proverbial expressions or sayings of the day, which they might employ, either as one of the characteristic proprieties of their Personæ, or for the purpose of giving a raciness to their own descriptions. This latter remark is peculiarly pertinent to the Mimic Idyls of Theocritus which form the first part of this selection, for, being chiefly employed in the portraying of every day life, they contain many adages and allusions (cf. Annot. on Hypoth. Id. xiv., and Idyls xv., xiv., and xxi., *passim*), the point of which can hardly be appreciated with a sufficient degree of freshness, after the trouble of attaining, or approximating to, their matter-of-fact meaning. On the other hand, it seemed desirable that the student should be reminded that there is a difference between understanding and appreciating what an author has written, and mastering the discussions as to whether such or such a reading has proceeded from his pen; or, which is the second and more arduous function of the critic, whether this or that entire piece is justly attributed to the writer in question. And again, it should be borne in mind, that it is one thing to analyse the materials, and even the ornamental detail of a building, and another to grasp the design of the whole, and be impressed and imbued with the beauty of its general effect.

The same regard to the interest both of the author and his reader will be found to apologise for the grouping of the poems which has been adopted here, not without an apprehension that at first sight it might have the appearance of an unjustifiable eccentricity. As Valckenaer had written a volume upon the Adoniasusæ alone, and

Toup also had selected it for a peculiar illustration in his "Epistola Joannis Toupii de Syracusiis," it appeared desirable that this piece should be first presented to the student, as it was hoped that when he had surmounted the criticism, &c., which has become connected with it, he would afterwards find but little difficulty in mastering the remaining compositions of our author.

Again, there is no reason for imagining that Theocritus published his poems in one collection, or in any regular order^a. In the MSS. they do not follow in the

^a The following observations upon this subject are taken from Wuestemann's Preface to Theocritus, p. 21, sqq.

"Primum dicamus de carminum collectione in universum. Atque hoc loco ante omnia in examen vocandum est epigramma Artemidori grammatici, quod inscribitur ἐπὶ τῇ ἀθροίσει τῶν βουκολικῶν ποιημάτων. Distichon ipsum hoc est:

‘Βουκολικαὶ Μοῦσαι σποράδες ποκά·
νῦν δ’ ἅμα πᾶσαι

ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.’

Legitur in Anthologiâ Palatinâ ix. 205. Tom. ii. pag. 69, saepiusque in Theocriti codicibus repetitum est. Quaeris primum, quis fuerit Artemidorus ille, tum quae eius fuerint partes in Theocriti carminibus colligendis et ordinandis. Artemidorum omnes consentiunt Alexandrinum esse illum, qui Athenaeo saepenumero laudatus sub nomine Aristophanei sive Pseudoaristophanei notus est. Aetatem si quaeris, proxime accedit ad Aristophanem grammaticum, cujus aut discipulus fuit aut scholam certe accepit. Hactenus igitur nulla dissensio est. Difficilius ad alteram quaestionem respondeas. Primum

doceri vis, quid praestiterit aut praestare voluerit Artemidorus. Si verba epigrammatis recte interpretamur, dicit grammaticus dispersa antea auctorum bucolicorum carmina se in unum corpus collegisse. Non igitur Theocrito tantum hoc operae praestitit, sed Bioni quoque et Moscho, fortasse etiam Stesichoro, Philetæ, aliis. De tribus illis poetis quos primo loco nominavi intellexit haec verba Naeckius in prooemio, quod indici praelectionum Bonnae 1828. habendarum praemisit; vide Allgemeine Schulzeitung, 1828. 2 Abtheilung. nro 100. Ex quo consequitur Theocritum ipsum Idyllia, dum viveret, non ita in vulgus edidisse, ut unum quoddam corpus efficerent. Sed instituta est eorum collectio ab Artemidoro, abs quo si fuisset, interiissent fortasse praestantissimae hae antiquitatis reliquiae. Nec multum post Theocriti obitum hanc collectionem factam esse docet aetas Artemidori. Ceterum ita simul intelligis, qui ceteri grammatici Alexandrini proclives fuerint in commentarios in Theocritum componendos. Dispersa, quae singula haud dubie maximopere placuerant, erant Idyl-

same succession ; nor is a regularity in this respect preserved in the early editions. Hence it appeared more than excusable, in a selection of this description, to arrange the poems according to their own intrinsic characteristics. And of the classes into which they may be thus distributed, none seemed to possess so good a claim to priority as the Mimic Idyls, as well on account of their own proper merits, as of the peculiar interest with which

lia Theocriti ; flagitantibus ea hominibus collegit Artemidorus. Tum tam collectio carminum instituta quam plausus, quem tulerant, invitavit grammaticos ad ea illustranda, quorum studia reconditoris dialecti usu rerumque tractatarum copiâ magis incensa sunt. Artemidorus vero quam rationem inierit in disponendis Theocriti carminibus nescimus. Id tantum pro certo ponendum videtur, eum non certum quendam ordinem observasse, nec temporum argumentive habuisse rationem. Fuit is aetatis mos, quae, quum in aliis rebus minutissimis putidam adhiberet diligentiam, alia maiora non curaret. Exemplo est Pindaricorum carminum collectio ab Aristophane Byzantino, doctissimo suae aetatis homine, instituta: in qua certum finem, quo graviora spectentur quam victoriarum qui valde pendet a fortunâ locus, iure desideras. Sed porro quæres, an is ordo, qui Artemidoro placuerit, idem servatus sit in nostris editionibus. Atque hoc quidem negandum videtur. Etenim in libris manu exaratis Idyllia neque omnia apparent, ceteris praeter octodecim priora omissis, neque eo ordine, qui hodie vulgatus est. Ne longus sim, vide quae Ioannes Augustus

Iacobs, vir diligentissimus, passim disputavit in Praefatione editionis Halensis, ut pag. xciii., pag. xcv. Veterum etiam editionum alia alium sequitur ordinem. Vide eundem Iacobsium Praefat. p. xix. Quocirca minime mirandum etiam Draconem Stratonicensem, qui plurimos Theocriti versus excitat, Idyllia et ordine alio et pauciora numero in codice suo reperisse. Videatur Wissowa in libello, de quo mox accuratius dicam, pag. 13. Qui Draconis liber, ut obiter hoc dicam, haud optimae notae videtur fuisse, quum bonam vitiorum partem nostrarum editionum Draco quoque repetat, ut, posteaquam omnes ab eo allatos locos contulisset cum Theocriti editione, me nihil fere lucri ex hac collatione habuisse affirmare queam. Sed ut illuc revertar, vix fieri posse videtur, ut quisquam, in tantâ librorum discrepantiâ, in uno codice verum et antiquum ab Artemidoro institutum ordinem exstare demonstret. Quod ut eveniret, integrior etiam codex, quam ii, qui adhuc collati sunt, exstant, necesse est reperiat. In nostrâ enim horum carminum collectione alia sunt ab initio mutila, alia in fine. Artemidorus certe non nisi integra novit."

they are invested in consequence of their being the only means we possess of forming a conception of the nature of those Mimes^b of Sophron, which were so much admired, and familiarly perused, by the loftiest intellect Greece ever produced. (Cf. Annot. g, on the Hypoth. of Id. XV.)

Moreover, it was considered that the first impression of our author would be more in his favour by this arrangement, for the injudicious imitations of the modern votaries of pastoral poetry have created a very pardonable nausea towards all compositions of this character.

The conclusion, then, of publishing the Mimic Idyls first, being thus arrived at, the precedence of the *Ἀδωνιάζουσαι* was established by the reasons before mentioned. The similarity of the poet's aim in the composition of Id. xiv. (cf. Annot. on its Hypoth., and Herm. *ibid.* v. 22 in V. R.) suggested that it should be the next in order; and Id. xxi. being a shorter piece, and accompanied by a less positive evidence of its having been

^b There is an amusing garrulity in the way Valcken. expresses his desire that time had spared these compositions: "Non alibi lecta, permulta fuerunt, ut in Graecis Syracosii Sophronis, sic in Latinis Equitis Romani Laberii Mimis. Exiguos hos duo libellos nos quidem centeni his in oris incorruptae Antiquitatis amatores integris undecim Sancti Augustini (cuius tamen opus eruditum de Civitate Dei perditum nollemus), voluminibus perlibenter redimeremus. Quod si forte exiguus hic meus libellus in manus inciderit laboriosi cujusdam et eruditi, quales certe sunt inter istos Theologos

plures, ex Benedictinorum S. Mauri sodalitia; haec ab admiratore Calvinii, viri etiam Latine et Graece perdocti, dici minus moleste feret, ubi legerit, Romana maiestate dignum, Laberii Prologum in Macrobiani Saturn. II. c. VII.; et praeterea cognoverit, Sanctos Patres, quos vocant a me quoque fieri suo merito permagni; quorum quidem scripta otiosus in Museo Frisiaco, etiam nunc Sapientum et Doctorum hominum receptaculo, diligenter legerim: sed, quod Sophronis Mimorum amator dicere solebat Plato, τὰ νῦν λεγόμενα ἴστιν εὐχαι."—Annot. in Argum. Adon.

formed after the model of Sophron, and having suffered so much, moreover, in its text, from the hand of time and less careful transcription, naturally gave place to the *Φαρμακείτρια*, the truly poetic conception and finished execution of which reflect the highest credit upon the imaginative power and exquisite taste of its author. After the adoption of this arrangement the Editor's fears with regard to its being approved by others of judgment superior to his own, were removed by finding that an ancient precedent amply warranted his adventure. In a MS. described in Warton's edition, vol. II. p. 371, as "Codex Mediceus, sive Laurentianus, (sive Medico-Laurentianus, sec. Wart. in Not. sublin.) bonæ notæ, cum Pindaro et Epistolis Libanii compactus, numerat. 37. Contulit Sanctamandus," the *Συρακούσiai*, Id. xv. the *Κυνίσκας Ἔρως*, Id. xiv. and the *Φαρμακείτρια*, Id. II. follow in the order which had appeared most desirable, without the knowledge of this authority in its favour.

It is only necessary to add, that the work has been undertaken for the use of students in the University of Dublin, under the sanction of the Provost and Senior Fellows of Trinity College, who have defrayed the cost of this edition.

TRINITY COLLEGE, DUBLIN,
7th February, 1846.

ΘΕΟΚΡΙΤΟΥ ΓΕΝΟΣ^α.

ΘΕΟΚΡΙΤΟΣ, ὁ τῶν Βουκολικῶν ποιητής^β, Συρακούσιος^γ ἦν τὸ γένος, πατρὸς Σιμιχίδου^δ, ὡς αὐτὸς φησί,

Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις;

Ἔνιοι δὲ τὸ Σιμιχίδα ἐπώνυμον εἶναι λέγουσι· δοκεῖ γὰρ σιμός τις τὴν πρόσοψιν εἶναι· πατέρα δὲ ἐσχηκέναι Πραξαγόραν, καὶ μητέρα Φιλίαν. Ἀκουστής δὲ γέγονε Φιλητᾶ, καὶ Ἀσκληπιάδου^ε, ὧν μνημονεύει. Ἦκμασε δὲ κατὰ τὸν καιρὸν τοῦ Πτολεμαίου τοῦ ἐπικληθέντος Λαγωῦ^ς. Περὶ δὲ τὴν τῶν Βουκολικῶν ποίησιν εὐφυῆς γενόμενος πολλῆς δόξης ἐκ τούτων ἐπέτυχεν· κατὰ γοῦν τινὰς Μόσχος καλούμενος Θεόκριτος ἐπεκλήθη.

^α “Theocriti vitam plures [that is among the moderns, for there does not appear to be any other Greek biography of Theocritus except that which is given above, if it deserve the name, and the notice of Suidas] persecuti sunt. Ambryon, Grammaticus, *περὶ Θεοκρίτου* laudatur a Diogene Laertio, v. II. sed is de Theocrito Chio egisse videtur. Theocriti genus, incerto auctore, Græce, pluribus præmissum est editionibus.” *Fabric. Biblioth. Græc.* vol. III. p. 764. Edit. Harles.

The following is from Suidas in v. Θεόκριτος. Θεόκριτος, Χίος, ῥήτωρ, μαθητὴς Μητροδώρου τοῦ Ἰσοκρατικοῦ. Ἐγραψε Χρείας· ἀντεπολιτεύσατο δὲ Θεοπόμπῃ τῇ ἱστορικῇ. Φέρεται δὲ αὐτοῦ Ἱστορία Λιβύης, καὶ Ἐπιστολαὶ θαυμάσιαι. Ἔστι δὲ καὶ ἕτερος Θεόκριτος, Πραξαγόρου καὶ Φιλίννης· οἱ δὲ Σιμίχου, Συρακούσιος· οἱ δὲ φασὶ Κῶνον, [Gyraldus also observes that some have thought him of Cos and others of Chios.] μετόκησε δὲ ἐν Συρακούσαις. Οὗτος ἔγραψε τὰ καλούμενα Βουκολικά ἔπη Δωρίδι διαλέκτῳ. Τινὲς δὲ ἀναφέρουσιν εἰς αὐτὸν καὶ ταῦτα· Προϊτίδας, Ἐλπίδας, Ὕμνους, Ἡρώνας, Ἐπικήδεια μέλη, Ἐλεγείας, Ἰάμβους, καὶ Ἐπιγράμματα. Ἰστέον δὲ ὅτι τρεῖς γεγόνασι Βουκολικῶν ἐπῶν ποιηταί, Θεόκριτος οὗτος, Μόσχος Σικελιώτης, καὶ Βίων ὁ Σμυρναῖος, ἐκ τινος χωριδίου, καλουμένου Φλώσσης.

Every one who has undertaken to give a sketch of the life of Theocritus has found reason to complain of the paucity of the materials from which to form his

draught. But the complaint of an obscurity arising from this source does not appear so well founded. The evidence which can be obtained upon such a subject naturally falls into the division of internal and external; and in this particular case, though the latter is sufficiently meagre in its detail, yet it acquires much probability from its coincidence with the information derivable from internal sources, namely, from the writings themselves of our author, and also from no contradictory statements being advanced by any authoritative writers in subsequent antiquity, while any notices that appear in such quarters fall in with the earlier accounts now before us.

^b Theocritus is probably thus described in order to distinguish him from the Chian rhetorician of the same name. But it is obvious that the words *τὰ Βουκολικά* cannot, except by a very objectionable latitude, be understood as a general title of all his works. This appears, as well from a comparison of what still remains to us of his compositions, as from the summary of them given by Suidas.

Whether the particularization of Theocritus as a bucolic poet arose from the circumstance of the Idyls of that class which he wrote, or which survived him, being more numerous than those of any other species, or from the first efforts of his muse being of a pastoral character, there is no doubt of its being generally adopted at an early period. Thus Longinus, in his transient notice of our author, *περὶ Ὑψους* § xxxiii. 4, observes upon his preeminence in this provincè (although he is understood by some, and apparently with justice, to allude to his other poems also in the exceptive clause of the sentence). *Ἐν τοῖς Βουκολικοῖς, πλὴν ὀλίγων τῶν ἔξωθεν, ὁ Θεόκριτος ἐπιτυχέστατος.* So too Quintilian (whose critique seems to have been based upon a partial acquaintance only with our author's compositions, for to a part only is it at all applicable) observes in the *Inst. Orat. lib. x. 1, 55*, “*Admirabilis in suo genere Theocritus, sed musa illa rustica et pastoralis non forum modo, verum etiam urbem reformidat.*” The explanation of the term *βουκολικά* being thus generally applied, because a bucolick air and colouring inspires and tints the rest of Theocritus' productions, seems to be as little founded in reality as it would be, if it were, derogatory to our author's reputation, for

“*Descriptas servare vices operumque colores,*

Cur ego, si nequeo ignoroque, poeta salutor?” *Hor. A. P. 86.*

In reference to the more special use of the term, the following statement is made in one of the prefaces which usually accompany editions of Theocritus entitled *Περὶ διαφορᾶς τῶν Βουκολικῶν*: *Τὰ Βουκολικά ἔχει διαφορὰν τὴν [better τῆς and ἐπιγραφῆς, which the editor conjectured, and finds appear in the Vat. 4.] τῶν ποιημάτων ἐπιγραφῆν· καὶ γὰρ Αἰπολικά ἐστὶ καὶ Ποιμενικά καὶ Μικτά. τὴν μέντοι ἀπὸ τῶν βοῶν εἴληφεν ἐπιγραφῆν, ὡς ἀριστεύοντος τοῦ ζώου· διὸ καὶ Βουκολικά εἴρηται πάντα.*

^c So in *Epigr. xxii.* which is entitled *Τοῦ αὐτοῦ εἰς τὴν ἑαυτοῦ βίβλον.*

*ἄλλος ὁ Χῖτος· ἐγὼ δὲ Θεόκριτος, ὃς τὰδ' ἔγραψα,
εἷς ἀπὸ τῶν πολλῶν εἰμὶ Συρηκοσίων·
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης,
μοῦσαν δ' ὀθνεῖην οὔποτ' ἐφειλκυσάμην.*

The authority of which, upon this point, remains undisturbed by the dispute as to whether the lines were written by Theocritus or Artemidorus, as some have supposed, in consequence of the small interval between the periods in which they flourished. Compare too Id. xvi. and the allusions to Sicilian scenery, &c., throughout his poems, *passim*. Hence Moschus, Id. iii. 100, writes, ἐν δὲ Συρακοσίοισι Θεόκριτος, and Bion, Id. vii. 1, Σικελὸν μελός, in obvious allusion to our author's compositions, cf. in loc. So also Virgil:

“Sicelides Musæ, paulo majora canamus,” *Ecl.* iv. 1.

“Prima Syracosio dignata est ludere versu

Nostra, neque erubuit sylvas habitare Thalia.” *Ecl.* vi. 1.

“Extremum hunc, Arethusa, mihi concede laborem.” *Ecl.* x. 1.

“— pastoris Siculi modulabor avena.” *Ib.* 51.

Thus too Julian the Apostate, *Epist.* iii. Λιβανίῳ.—ἐπεὶ καὶ τούτων με τῶν τριῶν ἡμερῶν ἴσθι συντριψας, εἶπερ ἀληθῆ φησιν ὁ Σικελιώτης ποιητής, ἐν ἡματι φάσκων τοὺς ποθοῦντας γηράσκειν. [an allusion to οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν. Id. xii. 2.] Εἰ δὲ ταῦτά ἐστιν, ὥσπερ οὖν ἐστὶ, τὸ γῆρας ἡμῖν ἐτριπλασίασας, ὦ γενναῖε. and so again, Terentianus Maurus, de *Metris*, vs. 407,

“Siculæ telluris alumnus.”

and Manilius, ii. 40,

“Sicula tellure creatus.”

and Statius, *Silv.* v. 3, 151,

“quantumque pius ditarit agrestes

Ascræus Siculusque senex.”

for there appears little ground for the latter appellation being assigned to an author of the name of Hiero, as some have supposed.

^d The verse quoted in support of this view is the 21st of Id. vii., upon which the Schol. makes the following observations: Σιμιχίδα. Οἱ μὲν αὐτὸν φασὶ Θεόκριτον, καθὼς Σιμιχίδου ἦν υἱός, ἢ καθὼς σιμὸς ἦν· οἱ δὲ ἕτερόν τινα τῶν σὺν αὐτῷ, καὶ οὐ Θεόκριτον, διὰ τὸ “Σιμιχίδα μὲν ἔρωτες ἐπέπτарον” [this occurs in the same *Idyl.* v. 96.] φασὶ δὲ τὸν τοιοῦτον ἀπὸ πατρίου κληθῆναι Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων, οἳ τινες πολιτείας παρὰ Κῆροις τετυχήκασιν. Ἄλλως, Σιμιχίδα. εἰσὶ δὲ καὶ πατρωνυμικὰ οὕτως ἀπαραλλάκτως λεγόμενα καὶ ἐπὶ τῶν υἱῶν, ὡς καὶ ἐπὶ τῶν πατέρων· ὥσπερ ὁ Θεόκριτος Σιμιχίδα υἱὸς ὦν, Σιμιχίδαν ἐαυτὸν ὀνομάζει πατρωνυμικῶς· καὶ Ἀσκληπιάδην τὸν Σάμιον ποιητήν, Σικελίδαν καὶ αὐτὸν καλεῖ, παῖδά τινος Σικελίδα λεγομένου τυγχάνοντα. ἀλλὰ καὶ ἐν τῷ εἰδυλλίῳ τῷ οὕτως λεγομένῳ αἰπολικῷ καὶ ποιμενικῷ, καὶ τὸν Εὐμήδην υἱὸν ὄντα τοῦ Κρατίδα, Κρατίδαν καλεῖ καὶ αὐτὸν. οἱ δὲ λέγοντες Σιμιχίδαν λέγεσθαι τὸν Θεόκριτον διὰ τὸ εἶναι σιμόν, κακῶς λέγουσι. The name Simichidas occurs again in v. 12 of the *Syrinx* Πάρις θέτο Σιμιχίδας, where Harles observes, “Μεταληπτικῶς Theocritus hic se Πάριν appellat, quod Paris θεόκριτος fuit, i. e. deas judicavit. Pro Σιμιχίδας scriptum erat in membranis Σιμηχίδας, et supra correctum Σιμαχίδας. sed Σιμιχίδας verum: nam a σιμὸς σιμίχος, ut a τυόνος τυονίχος, et similia, quorum forma Dorica est.”

In reference to the notion that this was the name of our poet's father, Jos. Barnes observes, in his “*Vita Theocriti*,” p. xlii. “Non desunt qui patrem Theocrito nostro Simichum, sive Simichidam, dictum volunt; quod eo se nomine plus

semel poeta venditare videatur. Verum dicendum, expressa poeta ipsius verba, in præmisso epigrammate, ubi omnia plana et simplicia haberi debent, quæque patrem illius Praxagoram, matremque Philinam diserte afferunt, nobis longi plures æstimanda, quam ridiculæ levesque criticorum conjecturæ: cum in majoribus poematiis, et illis temporibus et nostris etiam, semper fuerit mos, vera et propria aliquando nomina, per alia quædam fictitia, sive *ἰσοδύναμα*, sive *ὀμόψηφα*, sive *ταύτοσήμαντα*, adumbrari. Nonnunquam etiam in minoribus poematiis, ubi ænigmatice præsertim aliquid dicendum; ut in nostra ætate sæpe fit: cujusmodi exempla, siquod opus, sexcenta proferre possem. Et ipse quidem alias, ubi seipsum vocat Simichidam; verum tamen et proprium suum nomen sub ænigmati prodit. Ibi enim, sub Paridis nomine qui tres Deas judicavit, *Θεόκριτος* subinnuitur: ut *Πάρις Σιμιχίδας*. Quomodo, in eodem poemate, vocavit Penelopen, *οὐδενὸς εὐνάτειραν*: quoniam Ulysses, ejusdem maritus, *οὐτιν* se vocatum dixerat Cyclopi. Etiam Telemachum ibidem vocat poeta *μακροπτόλεμον*: quod, *μακρόθεν πολεμοῦντα, ταῦτὸν σημαίνει τῷ Τηλέμαχον*."

Warton, not. 2, p. xlv. *ibid.*, exerts himself to vindicate our author's personal appearance from the imputation which the other mode of explaining the word *Σιμιχίδας* seemed to lay upon it. "Neque enim simum fuisse concedit Scholiastes, neque Simichidam inde appellatum, 'οἱ δὲ λέγοντες Σιμιχίδα λέγεσθαι διὰ τὸ σιμὸν εἶναι, κακῶς λέγουσι.' Neque simus sed bene nasutus est Theocritus noster, in sui imagine; quam post F. Ursinum æri incisam exhibet Jac. Gronovius, tom. iii. e. *Antiquitat. Græc.*"

Fabric. *Bibliothec. Græc.*, vol. iii. p. 766, Edit. Harles. gives the following opinion upon the passage referred to: "Ceterum e scholiorum loco jam citato patet totum hoc admodum esse incertum dubiumque, utrum se ibi, an aliquem Simichidam Coum, ex amicis suis innuat Theocritus." The subject is again alluded to in the Hypoth. of Id. III. *Τὸ δὲ τοῦ ποιητοῦ πρόσωπον οὐκ ἂν εἴη ὡς ὁ Μούνατος φησιν, ἐκ τοῦ λέγειν τὸν ἐπικωμάζοντα*

*Ἡ ῥά γέ τοι σιμὸς καταφαίνομαι.

. . . *Τινὲς δὲ διὰ τοῦ σιμοῦ τὸν Θεόκριτον οἶονται κωμάζειν, Σιμιχίδην καλοῦντες.*

^e In Id. VII. we find Philetas and Asclepiades mentioned together by Simichidas,

*καὶ γὰρ ἐγὼν Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι
πάντες ἀοιδὸν ἄριστον· ἐγὼν δὲ τις οὐ ταχυπειθής,
οὔ, Δᾶν. οὐ γὰρ πω, κατ' ἐμὸν νόον, οὔτε τὸν ἐσλὸν
Σικελίδα νίκημι τὸν ἐκ Σάμω, οὔτε Φιλητᾶν,
αἰείδων, βάτραχος δὲ ποτ' ἀκρίδας ὡς τις ἐρίσδω.*

Where the Schol. observes on *Σικελίδα*, v. 40. *Ἀσκληπιάδην φησὶ τὸν ἐπιγραμματογράφον. ὥσπερ γὰρ Σιμιχίδα ἐαυτὸν καλεῖ ὁ Θεόκριτος πατρωνυμικῶς, ὡς υἱὸν Σιμιχίδα, καὶ τὸν Εὐμήδην Κρατίδα, υἱὸν ὄντα Κρατίδα· οὕτω καὶ νῦν Σικελίδα ὀνομάζει τὸν Ἀσκληπιάδην τὸν Σάμιον, ὡς υἱὸν Σικελίδα, οὐ δοκεῖ ἀκουστικῆς γεγενῆσθαι. ὁ δὲ Φιλητᾶς, Κῶρος τὸ γένος· ἢ, ὡς ἐνιοι, Ῥόδιος, υἱὸς Τηλέφου. ποιητῆς δὲ ἦν καὶ οὗτος. Kiessl. adds, "Asclepiades a Tzetzza in Prolegom. ad Lycophron. p. 258, appellatur ὕμνογράφος, et Philetas, p. 257, ἐλεγείων ποιητής. Laudat ibi Müllerus Schweighæuseri *Indic. Auctor. in Athen.* p. 166.*

Asclepiadis reliquias conguessit Brunck. in *Analect.* t. i. p. 211. sqq. Philetæ autem Kayser. (Gottingæ, 1793). Conf. Mansonis Prolegom. ad Bion. et Moschum, p. 31."

In Mosch. III. 96, also, we find these writers grouped with Theocritus.

κλαίει Σικελίδας, τὸ Σάμου κλέος· ἐν δὲ Κύδωσιν,
ὁ πρὶν μειδιῶντι σὺν ὄμματι φαιδρὸς ιδέσθαι,
δάκρυα νῦν Λυκίδας κλαίων χέει· ἐν τε πολίταις
Τριοπίδαις ποταμῶ θρηνεῖ παρ' Ἀλεντι Φιλητᾶς·
ἐν δὲ Συρακοσίοισι Θεόκριτος·

Commenting upon which J. Barnes, p. xlix. Vit. Theocr., gives the following notice of our author's preceptors. "Philetas ille fuit alter Theocriti præceptorum, ut modo diximus; et pariter cum Sicelida, hoc est Asclepiada, ab eodem memoratum, jam nunc ostendimus. Vixit quidem sub Philippo, et Alexandro Magno, necnon Ptolemæo Lagi filio, a quo factus est, in senectute magna, filii Philadelphi tutor: adeo ut Theocritus sub eodem militaverit præceptore, ac proinde fuerit regis condiscipulus. Philetas autem, Cous erat genere, qua in insula pupillus ejus Philadelphus est natus: ut ad eundem alter pupillus Theocritus.

καί σε Κόως ἀτίταλλε, βρέφος νεογιλὸν ἔοντα,
δεξαμένα παρὰ ματρός, ὅτε πρᾶταν ἴδες ἄω. [Id. xvii. 58.]

.....
Alius erat magni nominis Philetæ discipulus, Zenodotus; insignis grammaticus, sub Ptolemæo Lagi filio, cujus etiam filios erudiit, et præfuit Alexandrinæ bibliothecæ. Primus etiam dicitur Homeri libros emendasse, et in ordinem rede-gisse, nempe ante Aristarchum, sed seculis aliquot post Pisistratum, Solonem, et Hipparchum. Hunc etiam Gerardus Joannes Vossius effatur Philetæ fuisse discipulum sub Ptolemæo Lagida, ejusdemque præfuisse bibliothecæ: unde sequitur, ab hoc saltem rege inchoatam illam bibliothecam, quæ Philadelphi nomine præcipue celebratur, ut ab illius auspiciis sit absoluta.

"Philetæ itaque hujus poetæ Coi meminerunt, post Theocritum et Moschum, Propertius, Ovidius, Statius, Athenæus, Ælianus, Theon Scholiasta Theocriti, et pauci alii. Ita certe Propertius.

Callimachi manes, et Coi sacra Philetæ,

In vestrum, quæso, me sinite ire nemus. Lib. III. El. 1.

Atque iterum,

Ora Philetæa nostra rigavit aqua. Lib. III. El. 3.

.....
"Plura quidem restant alterius Theocriti præceptoris carmina, Asclepiadæ nempe. Nam in Anthologia, duodecim ad minimum Epigrammata sub ejus nomine extant, multo sane lepore condita omnia. Quorum unum tantum, speciminis causa, proferam: quoniam de Ptolemæi Lagidæ pulcherrima et dilectissima uxore, Berenice agit: atque proinde et authorem et ætatem per se satis indicat.

Ἀσκληπιάδου. εἰς εἰκόνα Βερενίκης.

Κύπριδος ἄδ' εἰκῶν; φέρ', ἰδώμεθα μὴ Βερενίκης;

διστάζω ποτέραν φῆ τις ὁμοιοτέραν."

¹ In the Hypoth. of Id. I. it is observed: ἰστέον ὅτι ὁ Θεόκριτος ἐγένετο ἰσό-

χρονος τοῦ τε Ἀράτου καὶ τοῦ Καλλιμάχου, καὶ τοῦ Νικάνδρου. ἐγένετο δὲ ἐπὶ τῶν χρόνων Πτολεμαίου τοῦ Φιλαδέλφου. The truth of these statements appears at once from a review of Theocritus' remains. Id. vi. is addressed to Aratus, who is again mentioned in Id. vii. 98, 102. In Id. xv. a pageant is described, which was instituted by Arsinoe, the wife of Ptolemy Philadelphus, shortly after the demise of Berenice, the wife of Ptolemy Lagus, surnamed Soter. Cf. Id. xv. 107-112. Hiero, the son of Hierocles, who was elevated to the sovereignty of Sicily, A. C. 270, forms the subject of Id. xvi.; while Id. xvii. is devoted to the praise of Ptolemy Philadelphus.

Hence Casaubon, in support of the emendation of ρκδ' for κδ', in the following portion of the Hypothesis of Id. iv. οὐ πάντως δὲ ὁ Θεόκριτος κατὰ τοὺς αὐτοὺς χρόνους γεγυῶς Μίλωνι μέμνηται αὐτοῦ, ἀλλὰ πολὺ νεώτερος, εἶγε Μίλων τῇ ἰβδόμῃ καὶ ἑξακοστῇ Ὀλυμπιάδι πάλην νικᾷ, Θεόκριτος δὲ, ὡς περ ἐδείξαμεν, κατὰ τὴν ρκδ' Ὀλυμπιάδα ἤκμαζεν. justly observes, sub fin. Lectt. "Certum est neque centesima, neque CIV. Olympiade floruisse Theocritum: sed post centesimam et vigesimam. quare scripserat fortasse hic grammaticus: ὁ δὲ Θεόκριτος, ὡς περ ἐδείξαμεν, κατὰ τὴν ρκδ' Ὀλυμπιάδα ἤκμασε. non, ut editum est, κατὰ τὴν ἑκατοστήν Ὀλυμπιάδα neque, ut scriptum offendimus, κατὰ τὴν ρδ'. nam illis temporibus ne natum quidem arbitror fuisse hunc, nedum ἀκμάσαι. Floruit vero sub Hierone juniore Syracusarum tyranno, et Ptolemaeo Philadelpho Aegypti rege altero ex gente Ptolemaeorum. ille interstinctum majorum imperium Syracusis redivivum excitavit, anno secundo Olympiadis cxx. hic circa Olympiadem cxxiv. a patre Ptolemaeo Sotere traditum sibi regnum coepit administrare."

So too J. Barnes, p. xlii, Vit. Theocr. observes: "Floruit vero temporibus Ptolemaeorum Lagidæ, et ejusdem filii Philadelphi; quorum ille quadraginta, hic triginta annis regnabat: fuitque σύγχρονος Callimacho Cyrenæo, Lycophroni Chalcidensi, Arato Solensi, Nicandro Colophonio, Apollonio Rhodio, Philico, Homeroque juniore, Myrus Byzantinæ filio: qui septem dicti sunt Πλειάς, quod iisdem fere temporibus ita in poesi reluxerint, uti stellæ septem in Πλειάδος sydere.

.....
 "Quod supra locutus sum de Pleiade, nihil illud attinet ad septem ejusdem fere temporis tragædos, qui et Pleias dicti sunt. Quorum nomina alia Theocriti Scholiastes, Hephæstionis Scholiastes alia profert. De qua re Andreas Schottus. Nos de nobilissimorum et maximorum ingeniorum Pleiade verba nunc facimus. Cujus princeps Theocritus ab omnibus semper habitus: ut qui Lycophrone, perspicuitate; Callimacho, Nicandro, Philicho, ingenio; Apollonio Rhodio, quoties illi assurgere visum, sublimitate; omnibus doctrina, longe superior est aestimatus."

There seems to be no ground for the doubt which Warton (note 4, p. lvi, ibid.) expresses, of the truth of the assertion casually made in the Hypothesis of Id. vii. ἐπιδημήσας γὰρ τῇ νήσῳ ὁ Θεόκριτος, ὅτε πρὸς Πτολεμαῖον εἰς Ἀλεξάνδρειαν ἀπήει, κ. τ. λ. The conclusion of the note is more deserving of notice. "Quod si Alexandriam noster inviserit, videas cur tam multa, ut creditur, e libris septuaginta Interpretum in carmina sua transtulerit. Facta est illa metaphrasis jussu Ptolemaei Philadelphi: atque adeo in manus Theocriti

Alexandriæ degentis non modo facile pervenire posset, sed et celebris fuerit oportet apud doctos et literatos viros, qui maxima frequentia regis aulam comitabantur."

Of the termination of our author's career nothing is known. J. Barnes, p. lii, after mentioning the violent death of Theocritus the Chian, observes: "Quæ res occasionem dedit nonnullis magnis quidem et doctis hominibus, at in hac parte minus cautis, de nostro Theocrito hanc historiam sumendi. Horum primus est Ovidius [this is only applicable to some of Ovid's commentators, for the poet himself says nothing more definite than what appears in this distich, and is supposed to allude rather to Empedocles or Epicharmus, cf. Burman, in loc.] qui in Ibide, v. 549, canit,

Utque Syracosio præstricta fauce poetæ,
Sic animæ laqueo fit via clausa tuæ.

Quidam ex grammaticis [Zarottus nempe, Ovidii commentator. *Warton.*] hanc historiam ita recitat. 'Cum Theocritus in Hieronis tyranni filium invectus esset, ab eo ideo est capi jussus, ut eum ad supplicium trahi simularet, interrogatus, si deinceps a maledictis desisteret: ille eo acrius etiam regi ipsi maledicere cæpit; quare rex indignatus, non jam ad simulatum sed ad certum supplicium rapi jussit. Quidam laqueo strangulatum, quidam capite cæsum prodidere.' Et hæc commentio carmini quidem Ovidii prædicto congruit omnino; verum grammaticus debuit authorem nobis dare, ex quo poeta hæc accepisset: cum nullum tamen adferat; quoniam, ut credo, nullum adferre potuit. Quandoquidem ipse poeta deceptum se prodat apertissime. Error hinc ortus, quod Theocritus alter ille Chius, supra memoratus, poeta et philosophus, ab Antigono rege Macedoniae primo, morte tali mulctatus esset. Nam cum altero rex oculo careret, licentius est in illum Theocritus locutus, ut scribit Macrobius; quare in regis indignationem cadit. Qua re afflictus, quodam dicente, ut primum ante regis oculos sisteretur, veniam illum proculdubio consecuturum, illico responderit, *Ideo nullam sibi veniæ spem relictam, quandoquidem luscus rex oculos non utique haberet.* Et ob hoc dictum morti est adjudicatus. Plutarchus paulo aliter rem prodit, *περι Παίδων ἀγωγῆς*. Nempe quod Eutropioni coquorum regis magistro dixisset, *Scio quod tu me Cyclopi crudum appones*: regem perstringens, altero captum oculo: atque ita petulantis linguæ pœnas dedit. Ipsa Macrobbii verba hæc sunt. 'Antigonus rex Theocritum Chium, de quo juraverat quod ei parsurus esset, occidit, propter scomma ab eodem de se dictum. Cum enim, quasi puniendus, ad Antigonum raperetur, solantibus eum amicis et spem pollicentibus, quod omnimode clementia regis experturus esset cum ad oculos ejus venisset: respondit, *Ergo impossibilem mihi dicitis spem salutis.* Erat autem Antigonus uno orbatus oculo. Et importuna urbanitas maledicum lucem privavit.'

"At de hoc nostro Theocrito Syracosio, neque ullus unquam idoneus author maledicum dixit, neque genio sinistro utentem; at urbanum et probum, et in suo genere facile principem, agnoscunt omnes."

To the same effect Fabric. in *Bibliothec. Græc.* vol. iii. p. 767, Edit. Harles. observes: "Solent etiam ex Domitii Calderini sententia de Theocrito nostro accipi illa Ovidii in *Ibin.* vs. 551. . . . Sed non magis hunc forsân, quam

Empedoclem Naso intellexit, quem ab illo notari scripsit Valerius Andreas. Certe quovis pignore certaverim, falsum esse, quod ad Ovidium vetus interpres commentatus vel commentus est: Cum Theocritus, &c.

“Non objiciam, quod nemo veterum, qui exstant, hoc ante eum tradidit, sed contendo longe alium Theocriti genium ex scriptis ejus adparere, et longe felicius ipsum litasse Gratiis, quam ut tam stulta et iniqua morum asperitate ac maledicentia sibi ipse exitium contraheret, licet Idyllio XVI. ad Hieronem paulo attentius præfetur de mercede poetis liberalius solvenda. [Burmamnus Epicharmum intelligit.]”

ΠΕΡΙ ΤΗΣ ΤΩΝ ΒΟΥΚΟΛΙΚΩΝ ΕΠΙΓΡΑΦΗΣ^α.

Θεοκρίτου Ειδύλλια Βουκολικά. Ἰστέον, ὅτι Ειδύλλιον λέγεται τὸ μικρὸν ποίημα, ἀπὸ τοῦ Εἶδος, ἢ θεωρία· οὐκ Ειδύλλιον παρὰ τὸ Εἶδω, τὸ εὐφραίνω. Ἄλλως. Ειδύλλιον λέγεται, ὅτι εἶδος ἐστὶν ὁποῖόν ἐστι λόγος. ὑποκοριστικῶς λέγεται Ειδύλλιον.

^α The following Ἄπορία and Λύσις upon the same subject appear in the Hypothesis of Id. 1. Πῶς οὐχ ὑπογράφονται ταῦτα τὰ ποιήματα διάλογοι (διαλέγεται γὰρ ἐν τισὶ πρόσωπα), ὡς καὶ τὰ τοῦ Λουκιανῶ; Οὐκ ἤθελεν ὁ ποιητὴς θεῖναι ἀλλοίας καὶ ἀλλοίας ἐπιγραφάς, ἀλλὰ μίαν ἀρμόζουσαν πᾶσι τοῖς ποιήμασιν αὐτοῦ. Εἶδος γὰρ λόγος ἐστὶ καὶ τὸ διηγηματικόν, καὶ τὸ δραματικόν, καὶ τὸ μικτόν· καὶ διὰ τοῦτο ὑπεγράφησαν εἰδύλλια.

In the "Theocritus Theocriteus," of Wissowa, p. 14, sqq. the meaning and application of this term are thus discussed.

“*De Nomine Ειδύλλιον.*

“§ 1. *Origo et Vis Vocabuli.*—Jam igitur permirum cuique videbitur, tot carmina Theocritea a viris doctis damnari, quamvis et codicum auctoritate et testium auxilio defensa. Scilicet internas causas illi praetexunt, e carminum indole et argumento petitas. Videndum igitur est, quid sit idyllium et utrum ad triginta illa carmina hoc nomen pertineat necne; poeseos etiam, quae Theocriti tempore obtinuit, universae rationem et naturam considerabimus, non neglecto illius saeculi genio. Liceat autem in indaganda nominis illius vi et potestate ab etymologiis proficisci, quas grammatici proposuerunt veteres; quibus examinatis taxatisque si veram vocabuli notionem eruere contigerit, eam ad illa carmina, quasi ad obrussam, adhibebimus et exigemus, quibus idylliorum nomen a Graecis et Romanis poetis inditum legimus, ne norma arbitraria aut certe popularibus nostris tantum usitata idyllia metiri coarguamur; in quam reprehensionem plerique cultiorum gentium critici incurrerunt¹.

“In prolegomenis Graecis ad Theocritum haec leguntur: Θεοκρίτου Ειδύλλια βουκολικά· ἰστέον ὅτι Ειδύλλιον λέγεται τὸ μικρὸν ποίημα, ἀπὸ τοῦ εἶδος, ἢ θεωρία, οὐκ Ειδύλλιον παρὰ τὸ εἶδω, τὸ εὐφραίνω.

“In his verbis vitium inest; scribendum enim οὐχ Ἠδύλλιον παρὰ τὸ ἦδω,

¹ “Cf. Herder Fragmente zur Deutschen Litt. Collect. altera iv. 5.

τὸ εὐφραίνω¹, id quod totius loci ratio aperte suadet et confirmant codd. Taurin et Colbert. ex quibus οὐκ ἠδύλλιον (sic) παρά τὸ ἦδω, τὸ εὐφραίνομαι laudat Gaisford in Poett. Gr. minn. — Etym. M.² etiam formam ἠδύλλιον agnoscit.

“ En tibi duplicem vocabuli etymologiam, alteram ab εἶδος, alteram ab ἦδω derivatam. Sed redeamus ad scholion illud. Articulus in verbis τὸ μικρὸν ποίημα manifestum reddit, auctorem scholii non, quid sit idyllium docere voluisse, sed potius, tale poema *idyllium* non *hedyllium* dicendum esse; idyllium autem vocari τὸ μικρὸν ποίημα, i. e. quodvis minoris formae carmen³.)

“ Verum tertiam etymologiam proponit scholion quoddam e cod. Vatic. II. apud Gaisford; originem vocabuli εἰδύλλιον ab εἶδω, τὸ ὁμοιω̄ repetens, quam verbi significationem nec Etym. M. ignorat⁴. Jam igitur de nominis veriloquio quaeramus. Et quominus a verbo ἦδω nominis originem ducamus, obstare videtur et usus et analogia; codicum enim et grammaticorum plerique alteram formam praebent, neque quomodo ab ἦδω fieri potuerit ἠδύλλιον intelligitur.

“ Minus etiam probatur altera etymologia ab εἶδω τὸ ὁμοιω̄ deducta; non solum enim analogiae et ipsa repugnat, sed etiam verbi εἶδω significationem, quam ei tribuit auctor scholii, boni scriptores prorsus ignorant, ut taceam formam εἶδω, barbaram illam et soloecam. Ferream sane aetatem, non Theocriteam, redolet ista explicatio. Tertia igitur superest etymologia, qua ab εἶδος esse εἰδύλλιον derivatum statuitur; quam amplecti meamque facere non dubito. In ea enim grammaticorum plerique conspirant; et formam vocabuli tuetur nomen ἐπύλλιον eodem modo ab ἔπος deductum; nam εἰδύλλιον etiam deminutivum esse non inde tantum patet, quod μικροῦ ποιήματος nomen esse scholion tradidit sed etiam e proximis alterius cujusdam scholii verbis: ὑποκοριστικῶς λέγεται εἰδύλλιον. In eadem etymologia mecum consentiunt omnes, quotquot nostra aetate his de rebus quaesiverunt, praeter Reiskium⁵, qui ab adjectivo εἶδυλις, quod praebet Callimachi quoddam fragmentum in Etym. M. εἰδύλλιον factum esse sibi persuasit, dicens se suspicari: ‘vetustos commentatiunculam quaecunque scitam, ingeniosam, et universe, quidquid artificiose, subtiliter, lepide seu factum seu mente excogitatum seu calamo exaratum et verbis conceptum esset, id omne εἰδύλλιον usurpasse.’

“ Sed Reiskio adstipulari non possum; offendit enim et nominis εἰδύλλιον ab adjectivo activo εἶδυλις derivata passiva significatio, et duplex λ, quo constanter nomen illud scribitur; mirum etiam esset, si tam late patuisset ejus ambitus, de carminibus tantum illud usurpatum inveniri.

“ Verum licet de nomine illo ab εἶδος derivando fere inter omnes convenerit, tamen dubitatur, quae sit vocabuli εἶδος vis et potestas. Statuunt autem plerique, εἰδύλλιον esse *imagunculam*, i. e. lepidam et venustam imitationem et descriptionem⁶ quum εἶδος *imaginem* significet. Sed vereor, ut recte. Neque

¹ “ Formam ἦδω Pseudo-Aeschines habet in Axiocho, ut seriores taceam; nam Etym. M. quinque habet illam, bis explicans per εὐφραίνομαι, p. 420, 21. 433, 13. ter rectius per εὐφραίνω, 18, 11, 44. 19, 10.

² “ 273, 41.

³ “ Junta et Camerarius Theocritum suum inscripserunt: Θ. εἰδύλλια, τοῦτ' ἐστὶ μικρὰ ποιήματα.

⁴ “ 471, 34.

⁵ “ In edit. Theocr. p. 145.

⁶ “ Cf. Schlegel, Vorlesungen über Litter, p. 87.

enim equidem memini locorum, quibus obvia sit haec nominis significatio, quum alias *speciem* sonet; nec scio, cur haec potissimum carmina εἰδύλλια, ‘imagunculae’ dicta sint. Scilicet vitam pastoritiam imitantur! Hoc universe non concesserim; sunt enim in Theocriteis multa non sublestae fidei carmina, in quibus frustra talem picturam quaeras. At certe vividis coloribus depingunt hominum, praesertim tenuiorum, mores et ingenia¹. [Thus Fabric. Bibliothec. Græc. vol. iii. p. 765, affirms, “idyllion esse Theocrito brevem descriptionem, et brevem imaginem cujuslibet scenæ in vita humana quodammodo moventis sensus.” Passow takes the same view, &c.] Quasi vero non alii etiam poetae atque summus ille, Homerus, animos hominum ingeniose adumbraverint; neque tamen idyllia composuisse traduntur. [But this is no objection whatsoever. For it is impossible to lay down laws with regard to any class of nomenclature which recognizes no authority except that of arbitrary usage. Moreover, the shortness of these pieces, combined with the circumstance of their generally presenting a definite group and scene before us, seems to afford a natural reason for the title in this sense being appropriated to them. Its inapplicability, if thus understood, to Epic compositions, of which two of the technical characteristics are length, and a corresponding succession of great events, &c., does not require to be enlarged upon. Perhaps some such phrase as “Vignettes in Verse,” may approach the Greek thought in Εἰδύλλιον. To dismiss an objection, however, is not to prove the truth of that against which it is brought, and some may consider that the version, “Miscellaneous Pieces,” which Wissowa prefers (cf. *infra*) is sufficiently established by his arguments.] Videndum igitur est, ne nostri homines, quam hujus ætatis poetae sibi informarunt idyllii notionem, eam ad antiquitatem retulerint sibi que ipsi fraudem fecerint.

“Redeamus igitur ad veterum explicationes. In scholio, quod supra proposuimus, εἶδος explicatur ἡ θεωρία; in alio, adjecto illi priori leguntur haec: εἰδύλλιον λέγεται, ὅτι εἶδος ἐστὶν ὁποῖόν ἐστι λόγος ὑποκοριστικῶς λέγεται εἰδύλλιον. Quomodo autem εἶδος esse possit ὁποῖον λόγος, intelligetur e Graeco primi idyllii argumento, quo quaeritur, cur Theocritus carmina sua non dialogos inscribere maluerit, quorum multa dialogi formam prae se ferant. Respondit enim auctor argumenti, quisquis ille fuit: οὐκ ἤθελεν ὁ ποιητὴς θεῖναι ἀλλοίας καὶ ἀλλοίας ἐπιγραφάς, ἀλλὰ μίαν ἀρμόζουσαν πᾶσι τοῖς ποιήμασιν αὐτοῦ. Εἶδος γὰρ λόγου ἐστὶ καὶ τὸ διηγηματικόν, καὶ τὸ δραματικόν, καὶ τὸ μικτόν· καὶ διὰ τοῦτο ὑπεγράφησαν εἰδύλλια. Adde locum e prolegg. τὸ βουκολικὸν ποίημα μίγμα ἐστὶ παντὸς εἶδους, καθάπερ συγκεκραμένον. Apparet, grammaticis illis εἶδος significare *speciem*, *formam* sermonis poetici, quo sensu Aristoteles dicit² τραγῳδίας δὲ εἶδη εἰσὶ τέσσαρα.

“Eodem redire videtur alterum scholion, quod εἶδος interpretatur θεωρία. Namque si θεωρία sensu translato eam rei cujuslibet formam significat, quam frequenti *contemplatione* naturae ipsius inhaerentem et necessariam cognovimus, pronum certe erat, formam quamlibet poeticam θεωρίαν dicere, quam vulgo Graeci εἶδος appellabant. [This appears to be a very improbable interpretation

¹ “Jenisch, Vorles, über die Meisterwerke cet. II. p. 228.

² “Ars. poet. 18, 1; et frequentissime Aristoteles utitur hoc vocabulo.

of ἡ θεωρία, which, obviously, whether it be taken in an active or passive signification refers to the other sense of εἰδύλλιον.] Simili enim stirpe utrumque nomen prognatum esse bene intelligebant. Apte igitur Toupius Addend. in Theocr. p. 409 [Edit. Wart. vol. ii.] εἶδη Pindari cum nostri εἰδυλλίους comparavit, licet e Pempeli Pythagoraei verbo εἰδύλλεσθαι nihil certi de hoc loco designari posse videatur. [Toup's note ran as follows: "Si Epigrammata excipias, reliqua omnia tum Theocriti, tum Moschi et Bionis, nescio quomodo uno nomine Εἰδύλλια nuncupantur; de qua voce alii aliter, ut solent, interpretes. Etymologus Ἡδύλλια vocat; sed perperam. Auctor nescio quis, Προλεγομένων ad Theocritum: Εἰδύλλιον λέγεται, ὅτι εἶδος ἐστίν, ὁποῖόν ἐστι λόγος. ὑποκοριστικῶς δὲ εἴρηται Εἰδύλλιον. Ut Εἶδη Pindari sic Εἰδύλλια Theocriti. Adscribam insigne locum Pempeli Pythagorei apud Stobaeum pag. 681, ex quo vide an aliquid certi de hoc loco designari possit: Εἰ δὲ τινα φάμα ἀμύητος (leg. ἀμύητον) ὧτων ποτὶ κῶφωσιν κατίσχει τοιῶνδε λόγων εἰδύλλεται ὡς καὶ δαίμοσιν ἐχθρὸς πέλει καὶ ἀνδράσιν, τοῖς ποτὶ συνέσιος ἐρπύξασιν ἀτραπόν. Ubi notandum verbum εἰδύλλεσθαι, et lexicographis commendandum. Nam antiquum et notae interioris est."'] Ob metri et tractationis discrepantiam, puto, Pindari ἐπινίκια nomen illud inveniunt: a diversitate petium esse nomen εἰδυλλίων testantur grammatici. Verum ut in carminum Theocriteorum titulis forma diminutivi praeferretur, hoc ambitune eorum plerumque minore, an poeseos omnino tenuitate, quippe a re publica et sensibus elatioribus alienae¹ factum sit, equidem decernere non ausim. [There is no such difficulty with regard to the application of the diminutive force, if the other interpretation of εἰδύλλιον be adopted.]

"Jam igitur eo rediit summa disputationis, ut εἰδυλλίων nomen istis carminibus ideo datum esse videatur, quod singula et argumenti et tractationis dissimilitudine singulas quasi species constituent². Quod si verum est, nomen illud neque singulari cuidam poemati, neque collectioni carminum prorsus similium tribui licebit. Miscella enim carmina sunt εἰδύλλια; Latini *Silvas* dicunt³. Recte igitur Aldus in praefatione ad Theocritum dixit librum illum continere Theocriti xxx idyllia, seu opuscula, nec repugnabo Wernsdorfio⁴, qui Cassii Parmensis et Septimi Sereni *opuscula* deperdita etiam *idyllia* potuisse appellari contendat. Plinii etiam locus ille⁵ non praetermittendus est, quo dixit (de carminibus loquens) 'sive epigrammata, sive *idyllia* sive, ut multi, poematia vocare volunt.'

"§ 2. *Examinantur ea Carmina, quae Idyllia appellantur.*—Jam quaeri potest, quo tempore εἰδυλλίων nomen inventum sit et cui debeat originem. Ante Theocritum non esse illud usurpatum satis constat; at neque Theocritus eo potuit

¹ "Ἐκπέφευγε δὲ (αὐτῆ ἢ ποιήσεις) καὶ τὸ ἄγαν ἄδρὸν καὶ ὑπέρογκον τῆς ποιήσεως. Vide Prolegg.

² "Ut hoc fieri potuisse ostendas, non inepte utaris alia ejusdem nominis εἶδος significatione; species enim odoratae, quas nostri homines desumpto a Latinis nomine *Specereien* nuncupant, Graece εἶδη dictas esse docet Hemsterh. ad Plut. p. 320.

³ "Forsitan Hesychium aliquis in auxilium vocabit docentem, Aeolenses εἶδας τὰς ὕλας dixisse; quod si idem εἰδυλλίων ab illo nomine εἶδη derivare velit, non mirabor neque tamen assentiar.

⁴ "Praef. ad Poett. latin. min. vol. II.

⁵ "Ep. IV. 14.

uti, quippe quem singula seorsum edidisse carmina docuerim. Grammaticis igitur incertae aetatis nomen deberi Heynio credo. Quisquis autem fuit, qui primus eo est usus, illud certe non dubium est, quin varii generis opuscula nomine illo complexus sit. Tantum igitur abest, ut haec inscriptio carmina quaedam rese-
cet et, quasi spuria, damnet, ut ex eodem potius nomine insigne periclitantibus
adjumentum accedere videatur. Ceterum non repugnabo, si quis ex illis carmi-
num generibus, in quibus Theocritum, teste Suida, elaborasse supra monuimus,
nonnulla prae ceteris lectitata cum bucolicis ejusdem in hoc *εἰδυλλίων* corpus
coaluisse statuatur. De hymnis saltem mihi fere persuasum est.

“Theocritum autem si exceperis, paucissimi sunt, quos idyllia composuisse
comperimus. Graecorum enim praeter Bionem et Moschum novi neminem, nisi
Meleagrum, cujus Laus Veris idyllii nomen in fronte gerit. Lycidam enim,
Philetam et Asclepiadem tanquam bucolicos poetas, Musurus non Moschus lau-
davit. Et Philetam atque Asclepiadem longe alio carminum genere inclaruisse
constat; Lycidam ad larvas ire jubebimus. E Romanis Ausonius et Claudianus
idyllia scripserunt; Suevii idyllum, Moretum, Macrobius¹ tantum laudavit.
Virgilii, Calpurnii et Nemesiani bucolica huc non pertinere, quivis sponte in-
telligit.

“Bionis et Moschi carmina minime adversantur idyllii, quam supra propo-
suimus, notioni. At qui potuit Meleagri carmen idylliis accenseri, quod unum
esset nec e collectione aliqua decerptum? Facile est, his difficultatibus extri-
cari. Etenim si carminis inscriptio vetusta esset et ab auctoris manu profecta,
repeti ea posset a similitudine eximia, quae intercedat huic opusculo cum Bionis
idyllio VI., quod imitans Meleager nomen etiam mutuari potuisset. Sed vix cre-
dibile est, genuinam esse inscriptionem, quam ad ea tempora detrudendam puto,
quibus nominis *εἰδυλλίων* significatio jam mutata esset. Sed de hac notionis mu-
tatione infra videbimus.

“De Suevii Moreto nihil certi ex paucis apud Macrobius versibus evinci pos-
test. Praeterea incertum est, auctori an Macrobio debeatur idylli nomen; in-
certum etiam, plura idyllia scripserit Suevius, necne.

“Sed Ausonii idyllia sententiam nostram mire confirmant. Exstant enim
ejusdem poetae aliae etiam carminum collectiones, non tantum epigrammatum
aut epistolarum, sed talium etiam, quae aut parentes Ausonii, aut praeceptores
Burdigalenses, aut imperatores Romanos, aut urbes precipuas celebrent; sed
his omnibus idylliorum nomen non praefixit Ausonius: argumenti enim similitudo
illud non patiebatur. Eadem est Eclogarii ratio. At Idylliorum ingens est
varietas, sive argumentum spectes sive formam. Non igitur dubium est, quin
a nostra parte stet Ausonius.

“Claudianus vero nobis adversari videtur. Septem enim quae ille scripsit,
idyllia res describunt mirificas et memoratu dignas e. c. Phoenicem avem, Nilum,
statuam quandam, similia; favere igitur eorum opinioni videntur, qui idyllum
picturam esse contendunt. Verum enim vero ut illud omittam, hoc certe sensu
idyllia Theocriti exstare nulla, si haec Claudiani carmina cum ipsius epigram-
matis, quae idyllia ordine excipiunt, comparaveris, facile tibi persuadebis, idyl-

¹ Saturn, II., 14.

lium huic quidem poetae esse epigramma latius extensum magisque explicitum. Certe non casu evenisse crediderim, quod postrema duo idyllia, elegiaco, quo scripta sunt, metro quasi aditum ad epigrammata patefaciant; priora vero epigrammata in iisdem fere atque idyllia rebus occupata illa, minore, quamvis vulgares epigrammatis fines excedente ambitu vix ab idyllis distingui queant. Illud potius casui tribuendum esse puto, quod Claudiani idyllia in *describendis* rebus versantur. Diversissimae sane sunt eae res, quas illa describunt; nec dubito, quin major etiam eorum varietas futura fuisset, si plura idyllia componere Claudiano placuisset.

“ § 3. *Num Idyllia sint Carmina Bucolica.*—Ex iis, quae hucusque disputavimus, apparet, in nomine *εἰδύλλιον* non inesse *bucolici* carminis notionem. Atqui satis constat, Theocritum, Bionem, Moschum circumferri bucolicorum auctores, immo nostris hominibus idyllia omnino videri carmina bucolica. Quaeras igitur, quo pacto hoc fieri potuerit et quando in alteram illam significationem abierit nomen *εἰδύλλιον*. Responsum nos altius repetere oportet.

“ Postquam fracta libertate, moribusque depravatis studium etiam rerum publicarum per totam Graeciam fere extinctum esset et verus patriae amor elanguisset, poesis Graecorum cum reliquis literis exarescere coepit et extenuari, quippe praecisis fontibus, unde felicissima ceperat incrementa. Formae tantum poetae exinde operam navabant, neque ornatum eum appetebant, qui argumentum grave deceret, sed posthabitis rebus et sentiis delicias sectabantur et in nugas delabebantur. Doctrinae multiplicis laude et imitandi artificio quam ingenii fecunditate et inventionis proprietate inclarescere malebant. Accedebat, quod aliis hominibus carmina sua scribebant et probari volebant illius aevi poetae, Ptolemaeis dico, aulaeque regiae, urbi denique, quam incoleret orbis universi colluvies.

“ Ea erat literarum Graecarum ratio, quum Theocritus ad carmina pangenda se accingeret, quem in Alexandrinis numerare liceret, etiamsi Alexandriam non vidisset¹. Ad virorum enim, qui in ea urbe poeseos et eruditionis laude florebant, modum et exemplum se componebant, quicumque in eodem studiorum genere elaborabant. Quid igitur mirum, si, quae Alexandrinorum propria videntur, ea etiam in Siculo nostro deprehendimus²? Quod certe in tot generibus elaboravit, illud in plerisque saeculi illius poetis animadverti licet et naturae rationique poeseos, qualem tum obtinuisse vidimus, consentaneum est.

“ Verum in hac poeseos ruina Theocritus novum genus invenit, quod a vita communi non plane alienum esset, quodque animos deliciarum taedio fere captos saniore oblectatione recrearet.

“ Carmina enim, quae Siculi pastores, et suo ipsorum ingenio, et coeli na-

¹ “ Non fugit Reinholdum, quantum adjuncti accederet periclitantibus Theocriti carminibus, si Alexandrinis ille accenseretur, quapropter eum ex illorum serie eximere conatur (p. 10). Verum e sequentibus, ni fallor, patebit, Theocritum ‘e fonte patriae linguae patriorumque morum puro et incorrupto hausisse’ non quidem ‘omnia’

multa tamen, neque vero sui aevi prorsus dissimilem esse.

² “ Cf. Schlegel. *Studien d. class. Alterth.* II. p. 60. Matter sur l'école d'Alexandrie I. p. 85, II. 14, sq. Heyne de genio Saeculi Ptolem. in *Opusc. Academ.* I. p. 81. sqq. Nachträge zu Sulzer, vol. I. p. 326, seqq.

tura vitaeque genere invitati ex tempore fundebant, Theocritus imitari et severioribus legibus adstringere coepit¹. Poesis enim illa pastoritia, quam spreverat Graecia bonarum artium splendore clara, rebus tunc in deterius prolapsis multorum oculos jam in se convertebat; et natus ejus vividusque color in illa et rerum publicarum et vero literarum clade mirifice splenduisse videtur. Non igitur mirum est, ea potissimum Theocriti carmina, quae pastorum simplicitatem non sine judicio imitentur, aequalium plausum prae ceteris tulisse. Similibus virtutibus sese commendabant illa ejusdem poemata, quae ad Sophronis fere exemplum hominum tenuiorum mores vitamque diligenter et ingeniose adumbrarent. Ab hoc carminum genere, non in scholae tenebris elucubrato, sed ad vitae veritatem composito, *bucolici* nomen accepit Theocritus; referebantur autem ad *βουκολικά* illa quoque poemata, quae coloribus saltem e rustica vita petitis uterentur. Adeo enim sibi placuisse videtur ille in hoc genere, ut aliis etiam argumentis, prorsus a vita pastoritia sejunctis stilo bucolico novam gratiam acquirere studeret², praesertim quum intelligeret, poesin bucolicam, non certo quodam consilio adstrictam, sed ludi ingeniosi et elegantis terminis satis late patentibus descriptam, vel maximae non adversari varietati.

“ At Theocritum, quem bucolicorum primum declaravimus, eundem etiam ultimum fuisse contendimus. Bionem enim et Moschum ne mihi objiciant, quos ferri bucolicos probe scio. Sed amatorias nugas composuerunt illi et fabellas mythicas; bucolica, quod equidem sciam, nulla; neque id Mansonem, τὸν μακαρίτην fugerat, qui³ postquam contra Finkensteinium non in forma externa quaerendum esse τὸ βουκολικὸν defendisset, Bionis et Moschi bucolica carmina interiisse contenderet; in hoc certe cum adversario consentiens, argumenti vere bucolici nulla exstare utriusque carmina. Sed quis, quaeso, bucolicos nuncupavit illos? Scilicet Suidas auctor est, locupletissimus sane post duodecim aut plura saecula testis! Sed ipsi, inquiet forsitan aliquis, bucolicis se inserunt poetis. Namque Moschus Bionem in epitaphio v. 11 βωκόλον dicit, ejusque fistulam v. 52 (cf. v. 82) commemorat; denique se ipsum ῥῥῆς βωκολικῆς non expertem dicit, quippe illius discipulum. Audio; sed liceat interrogare, quam in re naturam bucolicae poseos contineri ille crediderit. Ut interiisse illorum carmina vere bucolica mihi persuadeam, nunquam adducar; adeo enim reliquis id aetatis poematis natura sua praecelebant carmina pastoritia, ut lectores prae ceteris allexisse videantur. Sed quod scriptum plurimi lectores appetebant, illud exemplarium aucto numero ab interitu tutissimum erat. Mirum etiam est, inter tot fragmenta librorum deperditorum reperiri nullum, quod e Bionis aut Moschi βουκολιασμῶ decerptum appareat. Itaque ex parte saltem, puto, auctor Arethusae vernaculae, verum vidit. Sicilissitant enim carmina illa, ut Plautino verbo utar, sive dialectum spectes⁴ et dicendi genus, sive figuras et imagines,

¹ “ Accurata et fusiore hujus rei explicatione post Naekium (in prolusione supra laudata) supersedere possumus. Daphnin, Diomum, Stesichorum, quos tanquam carminis bucolici inventores laudant Diodorus Sic. Athenaeus et Aelianus, nihil moror.

² “ Idem a nostratibus, v. c. Vossio et Hebelio successu prosperimo factum esse constat.

³ “ In Prolegg. ad Bion. et Mosch. p. 40.

⁴ “ Quantum ad dialectum, etiam Theocrito βουκολικωτέρους dixerim,

sive mythos etiam et locorum situm. Atque hoc sensu se ipsi bucolicos dicere poterant. Sed quum Theocritus in plerisque carminibus, etiam si non essent argumenti bucolici, colorem certe bucolicum servasset, quumque eundem illum colorem Bion et Moschus ubique affectassent, facile intelligitur, idyllii nomen fere in alteram illam carminis bucolici significationem abire potuisse; id quod temporum decursu factum esse apparet.

“Nec tamen proxima aetate¹, Virgilius enim eclogas inscripsit carmina sua bucolica, siquidem ab ipso nomen profectum est; certe idyllii nomine abstinuit; abstinuerunt eodem Calpurnius et Nemesianus, quos tanto post Virgilium intervallo primos et solos bucolicae poesi operam navasse jure miramur. Renascentes autem literae incredibile bucolici generis studium excitarunt, cultum illud a viris clarissimis, Petrarca, Boccaccio, Pontano, Mantuano, aliis, ut xxxviii. poetarum carmina clvi. bucolica anno mdxlv. ederet Oporinus. Primus autem, si recte memini, Eobanus Hessus idyllii nomen ad bucolicum carmen transtulit; et post eum Bruno Seidelius, uterque natione Germanus; quorum exemplum secuti sunt recentiores. Notatu tamen dignissimum, per Italiam hodieque eclogae et idyllii nomina hoc discrimine perpetuo usurpari, ut eclogae eodem metri genere, idyllia versibus variis composita carmina dicantur. Varietatis igitur notio in hoc vocabulo non plane abolita esse videtur.”

qui quamvis rarissime Siculum exuisse videatur. Moschus poesin suam Doricam dicit aliquoties III. 12, 18, 103, 128.

¹ “In Prolegg. Græcis ad Theocr.

legimus: εἰδύλλια βουκολικά. Auctor igitur speciem a genere distinguit et significat, esse alia etiam idyllia, non bucolica.

ΣΤΡΑΚΟΤΣΙΑΙ Η ΑΔΩΝΙΑΖΟΤΣΑΙ.

ΥΠΟΘΕΣΙΣ^α

τοῦ πέμπτου καὶ δεκάτου Εἰδυλλίου.

Ἐπιγράφεται μὲν τὸ εἰδύλλιον Συρακούσῃαι ἢ Ἀδωνιάζουσαι. (τὰ δὲ πράγματά εἰσιν ἐν Ἀλεξανδρείᾳ^b) ὑποτίθεται γάρ τις, Συρακουσίας τὸ γένος, παρεπιδημούσας ἐν Ἀλεξανδρείᾳ, καὶ κατὰ τάξιν ἐπὶ θεῶν ἐξιούσας τῆς πομπῆς^c τοῦ κοσμηθέντος Ἀδώνιδος ὑπὸ Ἀρσινόης^d τῆς Πτολεμαίου τοῦ Φιλαδέλφου γυναικός. ἔθος γὰρ εἶχον οἱ ἐν Ἀλεξανδρείᾳ ἐν τοῖς Ἀδωνίοις καλουμένοις (έορτὴ δὲ ἦν ὑπὲρ τοῦ Ἀδώνιδος τελουμένη^e), κοσμεῖν εἰδῶλα τοῦ Ἀδώνιδος, καὶ μετὰ τῶν ὑπερεχουσῶν ἐπὶ τὴν θάλατταν κομίζεσθαι^f. Παραγίνεται ἡ Γοργὼ πρὸς Πραξινοῆν, καὶ παραλαβοῦσα αὐτὴν ἐξέρχονται ἐπὶ τὴν θεῶν. Παρέπλασε δὲ τὸ ποιημάτιον ἐκ τῶν παρὰ Σώφρονι θεωμένων τὰ Ἰσθμια^g. Ἔστι δὲ κεχωρισμένον τοῦ ποιητικοῦ προσώπου^h καὶ γὰρ πρόσωπα εἰσάγονται, ἢ τε Γοργῶ, καὶ ἡ Πραξινοῆ, καὶ ἡ τῆς Πραξινοῆς θεράπειναⁱ. ἄρχεται δὲ Γοργῶ προϊόντος δὲ τοῦ εἰδυλλίου καὶ ἕτερα πρόσωπα παρεισάγονται, Γραῦς τις, Ἀνήρ^k, καὶ γυνὴ Ἀοιδός.

Ultimorum loco hæc prostant in edit. Rom. Αἱ δὲ Συρακούσῃαι ἐξελθοῦσαι τῶν οἴκων θαυμάζουσι τὸν ὄχλον, καὶ ὅσα ἐν τῷ ὄχλῳ. Διαγράφει δὲ ὁ Θεόκριτος ἐπιδημούσας ἐν Ἀλεξανδρείᾳ χαριζόμενος τῇ Βασιλίδι, τὸν τε σκυλμὸν καὶ βιασμὸν τῶν ἀνδρῶν, καὶ ἄδουσάν τις, καὶ τὴν πολυτέλειαν τῆς Ἀρσινόης δι' ᾧδῆς ἀπαγγέλλουσαν.

^a In Coislín the argument is given thus:—Ἐπιγράφεται μὲν τὸ εἰδύλλιον Συρακούσῃαι ἢ ἀδωνιάζουσαι. Ὑποτίθεται δὲ γυναικῆς Συρακουσίας τὸ γένος, ἐπιδημούσας ἐν Ἀλεξανδρείᾳ καὶ τοῦ σύνταξιν (sic) ἐπὶ θεῶν ἐξιούσας τῆς πομπῆς τοῦ κοσμηθέντος Ἀδώνιδος ὑπὸ Ἀρσινόης τῆς τοῦ Φιλαδέλφου γυναικός. Ἐρχεται δὲ Γοργῶ πρὸς Πραξινοῆν, καὶ παραλαβοῦσα αὐτὴν, ἐξέρχεται ἐπὶ θεῶν. παρέπλασε δὲ τὸ ποιημάτιον ἐκ τῶν περὶ Σώφρο[ν]. Ἔθος δὲ ἔχουσιν οἱ κατὰ Ἀλεξάνδρειαν κοσμήσαντες εἰδῶλον τοῦ Ἀδώνιδος ἐν τοῖς Ἀδωνίοις μετὰ νομιζομένων ἐπὶ τὴν θάλατταν κομίζεσθαι· αἱ δὲ Συρακούσῃαι ἐξελθοῦσαι τῶν

οἶκων θαναμάζουσι τὸν ὄχλον. ὅσα τε γὰρ ἐν ὄχλῳ διατρέφει ὁ Θεόκριτος ἐπιδημήσας εἰς Ἀλεξάνδρειαν, χαριζόμενος τῇ βασιλίδι τὸν τε σκυλμὸν καὶ βιασμὸν τῶν ἀνδρῶν καὶ ἄδουσαν τινὰ, καὶ τὴν πολυτέλειαν τῆς Ἀρσινόης δι' ἧς ἀπαγγέλλουσαν.

^b Τὰ δὲ πράγματα εἰσιν ἐν Ἀλεξανδρείᾳ. The same phrase occurs in the arguments of Id. III. IV. VI. VIII. and IX., and is equivalent to the expression used in dramatic pieces: ἡ σκηνὴ τοῦ δράματός ἐστιν ἐν Ἀλεξανδρείᾳ.

Boyle's imputed ignorance of the scene of the poem, which is sufficiently obvious from v. 22 alone, is ridiculed by Bentley, on Phal. p. 441.

Banier's blunder is noted by Valcken. (Argum. Adon. p. 190, A.): "Ce Poëte raconte, que les dames de Syracuse s'embarquoient, pour aller à Alexandrie, où cette solennité les appelloit." The scene, in the subordinate sense of the word, shifts of course with the varied action of the poem. Thus in the first verse we are at the outside of Praxinoe's residence, which was situated probably at a distance from the centre of the city (v. 8), but still in or near a thoroughfare, at least so it would appear from the crowd being seen by the party immediately on emerging from the house, in v. 44. The second verse introduces us to the interior of the mansion. In the 44th we are in a street in Alexandria. In the 77th we have entered the hall of the Palace, where the festival was held. Hence Polwhele in his Translation divides the piece into three Acts, the first terminating with v. 43, and the second with v. 77, and entitles the whole "An Interlude in three Acts," giving as the *Dramatis Personæ*, "Gorgo, Eunoe, Praxinoe, Old Woman, Man, Stranger, Greek Singing-Girl."

^c Valcken. prefers *προπομπῆς*, as the votaries of Adonis attended *προέπεμπον*, the image of the demigod, to the sea.

^d Compare v. 111, Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἀδωνιν.

^e ἰορτῇ δὲ ἦν ὑπὲρ τοῦ Ἀδώνιδος τελουμένη. It is not easy to decide, nor indeed very important, how far the mode of conducting this festival adopted by Arsinoe, and described by Theocritus, differed from the usual routine of the ceremony. That it did in some respects is clear from the account of the solemnity which Cyril, Archbishop of Alexandria, cautiously, οὐκ ἔξω βαίνων τοῦ πρέποντος λόγοις Χριστιανικοῖς—has given in his Comment. upon Isaiah, chap. XVIII. κέραμον λαβόντες, εἶτα γράφοντες ἐπιστολὴν πρὸς τὰς ἐν Βύβλῳ γυναῖκας ὡς ἠύρημένου τοῦ Ἀδώνιδος, καὶ ἐνθέντες τε αὐτὴν τῷ κεράμῳ, καὶ σφραγίσαντες, καθιέσαν εἰς τὴν θάλασσαν, τελετὰς τινὰς ἐπ' αὐτῷ ποιησάμενοι, καὶ, ὡς γε ἔφασκον, αὐτομάτως εἰς Βύβλον ἀπεκομίζετο κατὰ φανεράς τοῦ ἔτους ἡμέρας, ὅν δὴ καὶ ἀποδεξάμεναι γυναῖκές τινες τῆς Ἀφροδίτης φίλαι, εἶτα λαβοῦσαι τὴν ἐπιστολὴν, ἐπαύοντο τοῦ θρηνεῖν, ὡς ἠύρημένου παρὰ τῆς Ἀφροδίτης τοῦ Ἀδώνιδος.—Cyr. Alex. Opp. T. II. p. 276.

"The Adonia were celebrated in most of the cities of Greece, in honour of Venus, and in memory of her beloved Adonis. The solemnity continued two days, on the first of which certain images or pictures of Adonis and Venus were brought forth with all the pomp and ceremonies practised at funerals; the women tore their hair, beat their breasts, and counterfeited all those postures and actions used in lamenting the dead. There were also carried along with them shells filled with earth, in which grew several sorts of herbs, espe-

cially lettuces, in memory that Adonis was laid out by Venus on a bed of lettuces. These were called *Κῆποι*, or gardens; whence *Ἀδώνιδος κῆποι* are proverbially applied to things unfruitful or fading; because those herbs were only sown so long before the festival as to sprout forth and be green at that time, and then were presently cast out into the water. The following day was spent in all possible expressions of mirth and joy, in memory of Adonis's returning to life, and dwelling with Venus one half of the year."—*Potter*.

"According to the mythologists Adonis was a beautiful young shepherd, son of Cinyras, King of Cyprus, by his daughter Myrrha. He used to be much upon Mount Libanus, where Venus descended frequently to meet him; but Mars, envying his rival, assumed the shape of a wild boar, attacked Adonis when hunting, struck him in the groin with his tusks, and killed him. Venus, hearing his groans, and hastening to his assistance, pricked her foot with a thorn, and the blood which issued from the wound falling on a rose, turned it from a lily to a carnation colour. The goddess, laying his body on soft lettuces, bewailed his death after an unusual manner, and changed his blood, which was shed on the ground, into the flower called Anemone. Venus, after this, went herself into hell, and obtained of Proserpine that Adonis might be with her six months every year in the heavens, and that he should remain the other six months in the infernal regions."—*Bell's Pantheon*.

Adonis like "Linus evidently belongs to a class of deities or demigods, of which many instances occur in the religions of Greece and Asia Minor: boys of extraordinary beauty, and in the flower of youth, who are supposed to have been drowned, or devoured by raging dogs, or destroyed by wild beasts, and whose death is lamented in the harvest or other periods of the hot season. It is obvious that these cannot have been real persons, whose death excited so general a sympathy, although the fables which were offered in explanation of these customs often speak of youths of royal blood, who were carried off in the prime of their life. The real object of lamentation was the tender beauty of spring destroyed by the summer heat, and other phenomena of the same kind, which the imagination of these early times invested with a personal form, and represented as gods or beings of a divine nature. Plaintive songs, in which not the misfortunes of a single individual, but an universal and perpetually recurring cause of grief, was expressed, abounded in ancient Greece, and especially in Asia Minor, the inhabitants of which country had a peculiar fondness for mournful tunes. The Ialemus seems to have been nearly identical with the Linus, as, to a certain extent, the same mythological narrations are applied to both. At Tegea, in Arcadia, there was a plaintive song, called Scephrus, which appears, from the fabulous narration in Pausanias, to have been sung at the time of the summer heat. In Phrygia, a melancholy song, called Lityerses, was sung at the cutting of the corn. At the same season of the year, the Mariandynians, on the shores of the Black Sea, played the mournful ditty Bormus on the native flute. The subject of their lamentation may be easily conjectured from the story that Bormus was a beautiful boy, who, having gone to fetch water for the reapers in the heat of the day, was, while drawing it, borne down by the nymphs of the stream. Of similar meaning are the cries

for the youth Hylas, swallowed up by the waters of the fountain, which, in the neighbouring country of the Bithynians, re-echoed from mountain to mountain. In the southern parts of Asia Minor, we find, in connexion with the Syrian worship, a similar lament for Adonis, whose untimely death was celebrated by Sappho, together with Linus, and the Maneros, a song current in Egypt, especially at Pelusium."—*Müller's Literat. of Ancient Greece*, vol. i. pp. 17-19.

Polwhele supplies the following information in a note upon his Translation of the Idyl.

“ ‘The anniversary of his death was celebrated through all the Pagan world. Aristophanes reckons the feast of Adonis among the chief festivals of the Athenians. The Syrians observed it with all the violence of grief, and the greatest cruelty of self-castigation. It was celebrated at Alexandria in St. Cyril's time; and when Julian the Apostate made his entry at Antioch, in the year 362, they were celebrating the feast of Adonis. The ancients differ greatly in their accounts of this divinity. Athenæus says, he was the favourite of Bacchus. Plutarch maintains that he and Bacchus are the same; and that the Jews abstained from swine's flesh because Adonis was killed by a boar. Ausonius (Epig. 30) affirms that Bacchus, Osiris, and Adonis, are one and the same.’ ”—*Langhorne*.

“ According to Dr. Stakely, the British Druids were accustomed to celebrate the mysteries of Adonis.

“ The superstitious mystery of lamenting for Adonis may be thus explained: Adonis was the sun; the upper hemisphere of the earth was anciently called Venus, the under Proserpine; when the sun, therefore, was in the six inferior signs, they said he was with Proserpine; when in the six superior, with Venus. By the boar that slew Adonis they understood Winter, not unaptly represented by so gloomy an animal. On another view of the matter we may suppose that they meant by Adonis the fruits of the earth, which are for one while buried, but at length appear flourishing to the sight. When, therefore, the seed was thrown into the ground, they said Adonis was gone to Proserpine; but when it sprouted up they said he had revisited the light and Venus. Hence, probably, it was that they sowed corn and made gardens for Adonis.”—*Universal History*, vol. ii.

“ In Maundrell's Travels we meet with a curious illustration of this ancient superstition. ‘ We had the fortune to see (says Mr. M.) what may be supposed to be the occasion of that opinion which Lucian relates; viz., that the river Adonis, at certain seasons of the year, especially about the feast of Adonis, is of a bloody colour, which the heathens looked upon as proceeding from a kind of sympathy in the river for the death of Adonis, who was killed by a wild boar in the mountains out of which this stream rises. Something like this we saw actually come to pass, for the waters were stained to a surprising redness; and, as we observed in travelling, had discoloured the sea a great way, into a reddish hue, occasioned, doubtless, by a sort of minium or red earth washed into the river by the violence of the rain, and not by any stain from the blood of Adonis.’ The Prophet Ezekiel beheld the woman at Jerusalem weeping for Tammuz or Adonis. ‘ Then he brought me to the door of the gate of the Lord's

house, which was towards the north, and behold there sat women weeping for Tammuz.' These verses in the eighteenth chapter of Isaiah allude, according to St. Cyril, to the rituals of Adonis. 'Woe to the land shadowing with wings, which is beyond the rivers of Æthiopia, that sendeth ambassadors by the sea, even in vessels of bulrushes upon the waters, saying, Go, ye swift messengers, to a nation scattered and peeled, &c.' When the female votaries of Venus receive these swift messengers, they cease their lamentation, as if Venus had found Adonis.

"Let us close the subject with Milton's epic strain :

" " ——— Thammuz came next behind,
Whose annual wound, in Lebanon, allur'd
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis, from his native rock,
Ran purple to the sea, suppos'd with blood
Of Thammuz yearly wounded.'—*Par. Lost*, B. i. l. 445."

POLWHELE.

Cf. also Müller's *Dorians*, vol. i. p. 406.

Ἐπεὶ τῶν ὑπερεχοῦσων, ἐπὶ τὴν θάλατταν κομίζουσιν. Valcken. infers from this, that ladies of high rank [“ αἱ ὑπερέχουσαι, atque adeo αἱ ἐν ὑπεροχῇ οὔσαι”] only were permitted to attend the procession to the sea on the following morning for the washing of the image, cf. v. 132 *et sqq.* The absence of all uninitiated persons, and of women of the lower order, he considers further established by the circumstance of the personal exposure mentioned in vv. 134, 135.

Hence he derives an answer to an objection advanced by Reiske, against the economy of the piece, *scil.* : “ In hoc versu [v. 136] carmen incipit alterum, quod altero die post canendum erat, cum Adonis ad mare deducebatur, et rursus ad Proserpinam remittebatur. Inepte itaque et contra decorum hæc a Poeta finguntur uno spiritu ab illa Argiva cantatrice recitata.”—*Reiske, Theocr. Animadvers.* p. 246. Valcken.'s reply is, that the second song was introduced by the poet, “ ne aliæ mulieres de plebe quales erant hæc Syracosæ, Gorgo, Praxinoe, earumque ancillæ, prorsus arcani essent sacri expertes.”

Now there appears to be as little ground for Valcken.'s defence, as for Reiske's attack. It is evident that the minstrel terminates her direct address to Aphrodite with v. 112, and that the remaining description is addressed rather to the spectators of the pageant, so that in v. 128 and v. 131, we find, and without surprise, the goddess spoken of in the third person.

There is then no want of easy grace, nothing ἀνοικονόμητον, in the transition at v. 136 to the address to Adonis, which we are told is to be sung formally on the morrow.

So far is Reiske's objection from being valid, that, according to my conception, the poem would be less complete without an address to Adonis being introduced as a balance to that to Aphrodite, and especial praise seems due to the author for his exquisite art in contriving that the two hymns, though addressed

to lovers so circumstanced that it might be presumed that there must be a similarity, if not an identity, in what would be applicable to each, should be so unlike in character, and breathe so different a sentiment.

The one congratulates Aphrodite upon the arrival of her Adonis from the ever-flowing Acheron, led by the "velvet-pacing" Hours to the fair bowers prepared by the grateful Arsinoe, while the other removes us from these arbours of delight to "the billows on the sea strand foaming," where we hear his sorrowing votaries chaunt their farewell to the departing Adonis, and so are in a manner prepared for the termination of the poem itself.

Valcken.'s apology for what seems to be matter for praise, rests upon the supposition, that the station of the personages [πρόσωπα] in the Idyl precluded their presence at the solemnity on the following day, and that the poet was, therefore, compelled to introduce the second hymn for their information. This supposition he conceives to be established by the expression *μετὰ τῶν ὑπερέχουσων*. But if the whole passage be perused, there appears to be no ground for the inference. All it states is, that "the good folk of Alexandria had a custom, in the festival called the Adonia, of adorning images of Adonis, and bearing them to the sea with ladies of high station." Now there is nothing here to lead one to think, that the populace were prevented from being spectators of the procession to the sea, and as we know they were permitted to witness the former part of the ceremony, the presumption is that they were permitted to see the latter also, especially as the two rites are mentioned in the same sentence.

Besides this, the epigrams quoted in Annot. on v. 135, shew that there were some spectators of the second ceremony, and indeed v. 132, which announces its occurrence, seems to contain a refutation of Valcken.'s notion of its exclusiveness. *Ἄωθεν δ' ἄμμες νιν ἄμα δρόσφ' ἀθροάι ἔξω Οἴσεῦμες*. "Ἄμμες obviously implies the same people that were engaged in the present rite, and *ἀθροάι* contains no idea of the party being select.

It is also to be observed, that *μετὰ νομιζομένων* supplies the place of *μ. τ. ὑπερέχουσων* in the other argument.

Upon the whole we may conclude, that the completion of the poet's design, viz., to give a description of the Adonia, and not an impossibility with regard to the presence of his *Dramatis personæ*, produced the account of the second ceremony, the introduction of which is so far from being objectionable, that it is much to be commended for the variety of scene and sentiment which it occasions, for the poetry of the conception itself, and for its peculiar local propriety towards the close of the piece.

Ἐ Παρέπλασε δὲ τὸ ποιημάτιον ἐκ τῶν παρὰ Σώφρονι Θεωμένων τὰ Ἴσθμια. Θεωμένων is Valcken.'s highly probable emendation for *θεμένων*. As the Mimes of Sophron have all perished, it is impossible to ascertain the extent of our author's debt to his original. But it is to be presumed, that the piece alluded to in the argument supplied the frame-work of the Adoniazusæ, at least so far as being a dialogue between the spectators of a festive solemnity.

Valcken. regrets the absence of *ἐν τοῖς Γυναικείοις* or *ἐν τοῖς Ἄνδρείοις* after *παρὰ Σώφρονι*, as it would enable us to decide on the sex of the characters in Sophron's composition, but the probability is, that they were dames, as in the

imitation by our author. Plato's attachment to the productions of Sophron is well known. Ἐχαιρε δὲ πάνυ καὶ Ἀριστοφάνει τῷ Κωμικῷ, καὶ Σώφρονι παρ' ὧν καὶ τὴν μίμησιν τῶν προσώπων ἐν τοῖς διαλόγοις ὠφελήθη.—*Olympiodorus in Vita Platonis*. And it is current on the authority of Diogenes Laert. iii. 18, and of those writers who have been cited to illustrate that passage, that Plato introduced the compositions of Sophron at Athens, while they were yet unappreciated in his native Syracuse, that he was in the habit of daily perusing them, and that they had been found under his pillow even after he had attained his eightieth year. Tzetzes informs us, *Hist. Chil. x. v. 1004*, that Plato's copy of Sophron had been bought from Dion of Syracuse, and adds a little after,

Ἐκ μίμων δὲ τοῦ Σώφρονος μιμεῖται διαλόγους·
 Ὁ Σώφρων ὅσα γράφει γὰρ εἰσὶ τῶν ἀμοιβαίων,
 Ἐρώτησιν, ἀπόκρισιν, σύμπαντα κεκτημένα.

From a passage of Aristotle preserved in a quotation given by Athen. Lib. xi. p. 505, we know that the Mimes of Sophron were not strictly in verse, though Tyrwhitt (note on p. 3, l. 5, *περὶ ποιητικῆς*) understood the passage otherwise. Ἀριστοτέλης δὲ ἐν τῷ περὶ ποιητῶν οὕτως γράφει. Ὁσκοῦν οὐδὲ ἐμμέτρους τοὺς καλουμένους Σώφρονος καὶ Ξενάρχου μίμους μὴ φῶμεν εἶναι λόγους [*διαλόγους, Valcken.*] καὶ μιμήσεις, —.

To the same effect is a scholium found by Montfaucon, on the hymn of Gregory Nazianzen, in the Cod. Coislin. Ἐν τούτῳ τῷ λόγῳ τὸν Συρακούσιον Σώφρονα μιμεῖται, οὗτος γὰρ, μόνος ποιητῶν, ῥυθμοῖς τισι καὶ κῶλοις ἐχρήσατο, ποιητικῆς ἀναλογίας καταφρονήσας. So also Suidas and Hesychius state that the Mimes of Sophron were written *καταλογάδην*, to the use of which word Tyrwhitt objects, it would appear hypercritically, if not erroneously, upon the ground that a certain poetic character and rhythm is observable in the fragments of Sophron that have been found; his conclusion from a review of the writings of Gregory being, that “Gregorium atque adeo Sophronem eam sibi unquam posuisse legem ut singula fere sententiarum membra in morem κῶλων μετρικῶν decurrerent, eorum scilicet quæ ἀπολελυμένα vocantur, poetica tamen analogia, ut notat scholiastes, eo usque neglecta, ut in quolibet metro pedes alienissimos non raro inseruerint.”

Again from the *Etymol. M. in v. Ὑγιῆς*; p. 774, 41, it appears that Sophron used solecisms occasionally, the better to imitate the language of his characters. After noting τὸ παρὰ Σώφρονι Ὑγιώτερον κολοκύντας, the grammarian adds, πῶς οὐ λέγει ὑγιέστερον; ῥητέον οὖν ὅτι ἐκοντὶ ἡμαρτε, τὸ ἄκακον τῆς γυναικείας ἐρμηνεύας μιμησάμενος ὅν τρόπον κάκεῖ ἐσολοίκισε, κ. τ. λ. Cf. Valcken. *Adon.* p. 201, *et sqq.*

The dialect of Sophron's composition was the same as that of Epicharmus and of a rougher character than the more modern Dorism of Theocritus. To this effect is a note by an ancient grammarian, attached to the *Γένος Θεοκρίτου* in which the old Doric is stated to be *τραχεῖά τις, καὶ ὑπέρογκος καὶ οὐκ εὐνόητος· ἢ δὲ νέα ᾗ καὶ Θεόκριτος χρῆται, μαλθακώτερα παρὰ τὴν Ἐπιχάρμου καὶ Σώφρονος.*

Schlegel, discussing the question of whether versification be essential to

comedy, observes: "these critics forgot that Sophron's Mimes, so much admired by Plato, were written in prose. And what were these Mimes, if we may form a conception of them from the account that some of the Idylls of Theocritus were hexametrical imitations of them? They were pictures of real life, in dialogues, wherein all appearance of poetry was avoided as much as possible. Now this appearance there is even in the coherence and connexion of a drama, and, therefore, such coherence and connexion are not admitted into these Mimes; they are detached scenes, where all follow each other as much by chance, and without preparation, as the events which the hours of a workday or holiday bring with them. What is lacking in dramatic tension of interest is supplied by the mimic character, that is, by the most exact copy of those individual singularities in manners and language, which are produced by national character in its most local determinations, and further by sex, age, condition, occupation, and so forth."—*Greek Theatre*, p. 433.

In the same work, p. 455, the differences between the Mimes of Greece and Rome are stated to be that the former were "written in prose and not intended for the stage. Those of the Romans were composed in verse, were acted, and often delivered extempore."

^h The Idyl is here asserted to be "quite distinct from the poetic character," which is equivalent to styling it as *δραματικόν*, or *μιμητικόν*, or *διὰ μιμήσεως ὄλον*, qualities to be expected in an imitation of Sophron.

ⁱ The mention of Praxinoe's servant is in favour of her not being a *κωφὸν πρόσωπον*, for the other persons, cf. vv. 13, 42, 67, whose presence is implied in the piece, but who do not speak, are not noticed here.

^k The writer of the *ὑπόθεσις* either conceived the speaker in vv. 72 and 73, to be the same as that in vv. 87, 88, which seems a very unlikely notion, or omitted to remark the introduction of a second stranger.

The Adoniazusæ was probably written by Theocritus during his sojourn at Alexandria, and its subject was the more readily adopted, as it gave the poet an opportunity of complimenting the reigning family of Egypt who resided in that city, and one of the most important members of which had instituted this solemnity. Cf. vv. 22–25, 46–51, 106–112, and the hypothesis.

Wuest., however, follows Spohn in his conclusion, that the poem was composed after the return of Theocritus from Alexandria to his native country, A. C. 275. But the reasons which he assigns for this opinion are by no means convincing. The first is, "quod præsens in Ægypto Ægyptios non tam acriter notaturus fuisset Theocritus, quam v. 48 et 49, fecit." In the passage alluded to our author is engaged in eulogizing Ptolemy Philadelphus for the security which the wayfarer enjoyed in consequence of his admirable police arrangements, which produced the result that

οὐδεις κακοεργὸς
δαλεῖται τὸν ἰόντα παρέρπων Αἴγυπτιστί.

Now it is not likely, that the inhabitants of Alexandria, composed as they were chiefly of families of Greek extraction, would be at all offended by the allusion in *Αἰγυπτιστί*: and if they would be, it is just as improbable that Theocritus would have written it in Syracuse as in that city, since he obviously desires to serve the interest of the reigning house in Egypt. The fact is, that it seems to have been overlooked by those critics, that Theocritus must have written for Greek readers only, or perhaps for such of the natives also as were attached to the new regime introduced and established by Alexander's captain and his successors, and who would, therefore, feel themselves too much identified with the ruling party, to be wounded by an allusion to the predatory habits of the aborigines. But it may be said, that the poet merely intended the piece for Syracusan readers. Such a supposition will appear most improbable upon a review of the passages in which the allusions to the family of the Ptolemies occur (cf. 46-51, and 106-112), especially if the nature of the seventeenth Idyll be remembered, and the passages in the fourteenth, from vv. 58 to 69, be compared.

The second reason, "Tum neque tam accurata singularum rerum enumeratio atque descriptio aptum habitura fuisse videtur locum in hoc carmine, si in eâ ipsâ urbe, ubi omnia acta sunt compositum fuisse," seems equally invalid. For where is there any such extreme particularity of detail? In more than one instance the reader must desire more information than the poet has thought it necessary to give him. Cf. Annot. on v. 78. Again, it does not appear obvious how a prolix accuracy in the narrative of a pageant, instituted by royal devotion, could be inconsistent with the fact of such an account having been thrown into verse by a poet residing in the city where the solemnity was held.

ΣΤΡΑΚΟΥΣΙΑΙ Η ΑΔΩΝΙΑΖΟΥΣΑΙ.

ΕΙΔΥΛΛΙΟΝ ιέ.

Γ Ο Ρ Γ Ω .

Ἔνδοι Πραξινοῶ ;

Π Ρ Α Ξ Ι Ν Ο Α .

Γοργοῖ φίλα, ὡς χρόνῳ ! ἔνδοι.

θαῦμ', ὅτι καὶ νῦν ἦνθες. ὄρη δίφρον, Εὐνόα, αὐτᾶ·

1-3. The old editions assigned from Γοργοῖ to the end of the line, to Eunoe, the attendant of Praxinoe, and also the Ἔχει κάλλιστα in v. 3. Valcken. transferred the greeting to Praxinoe, in order that Eunoe might be here a κωφὸν πρόσωπον, as she is in vv. 27, 54, 67, 68, 76. The expression of approbation in v. 3 he considered absurd in the mouth of a servant, and this he attributed to Gorgo, and not to Praxinoe, as Warton had proposed. He quotes in illustration of this view, Plaut. Stich. Sc. 1, v. 37, "P. Mane pulvinum. AN. Bene procuras mihi; satis sic fultum est mihi."

H. Voss agrees with Dahl in retaining the old distribution of the first line, upon the grounds that there is a "nescio quid duri et contorti," in the ἔνδοι being placed in the mouth of Praxinoe, and that there is nothing in the piece to prove that Eunoe was a κωφὸν πρόσωπον. Now there could be nothing in a piece to

1. The poet without preface places us in front of a house in Alexandria, probably near the outskirts of that city, cf. v. 8. We may presume it was sufficiently respectable, notwithstanding the depreciating tone in which its mistress speaks of it in v. 9. The first line informs us of the arrival of a visitor, and of the lady of the mansion being ready to receive her. It is curious to observe the sameness of the manner and phraseology of that day and our own. The Schol. develops the ellipse, ἔνδον ἐστὶν ἡ Πραξινοῶ; The question of Gorgo is addressed to

a servant, whose reply the arrangement of the speakers in the text (cf. V. R.) supposes Praxinoe to anticipate from the interior of the house. Compare the opening of Id. xiv.

Ib. ὡς χρόνῳ.—Supply ἦνθες from next verse, which is more accurate than to understand πάρει "ades," with Reiske and Kiessl. Wuest. differs from Spohnius in imagining that this visit was by appointment, which he considers proved by Gorgo's apologetic exclamation at v. 5. Spohn. conceived the reverse evident from the joy of Praxinoe at receiving the visit, and her re-

ἔμβαλε καὶ ποτίκρανον.

ΓΟΡΓΩ.

ἔχει κάλλιστα.

ΠΡΑΞΙΝΟΑ.

καθίζευ.

prove this but the fact of the character not speaking, and Eunoe does not speak elsewhere; nor is the other objection more effective. No information is given by either Gaisf. or Jac. as to the mode in which the MSS. read the passage, or indeed as to whether the initial letter of the speakers' names is written in them at all. The Schol., however, assigns the answer in the first verse to the servant, and the mention in the argument of Praxinoe's maid as one of the personages of the poem favours the idea of her speaking once at least in the Idyl. Hence perhaps we ought to follow the old editions with regard to the first line, but not so in v. 3. Valcken. afterwards gave his sanction to an innovation proposed by Warton in v. 2, viz., to read ἦνθον for ἦνθες, and to give the first half of the verse to Gorgo. This Kiessl. justly opposes, considering that the other arrangement conveyed a livelier picture of the agitation and joy of the hostess on receiving this visit from her friend. He might have added that the change would have taken off the freshness from the burst of Gorgo, ὦ τᾶς ἀδαμάτω ψυχᾶς! as she sinks back in the cushioned chair at v. 4.

Ib. καθίζευ. Brunck introduced the Doric καθίσδεν, and is followed by Kiessl. Spohnius objects to σδ being so near θ. Upon the same grounds he retains ἐπιφθύζω, ἐρεθίζω, μοχθίζω, and the like. Compare Id. xx. 11, 13. The MSS. sanction the text.

proaching her friend for its delay. It would appear that both were wrong in supposing that they had advanced anything like a presumption in favour of either view. But it is clear enough that Praxinoe did not expect to be brought to so public a scene this day, else we should not have had that very lively description of a hurried toilette, beginning v. 27. It would have been studied long before; nor should we have had, at least not with equal propriety, the formal invitation of Gorgo in v. 21, Ἄλλ' ἴθι. Besides, if Praxinoe had been expecting to see such a spectacle, and was waiting for her friend to conduct her to it, is it not likely that it would have been the first topic of her conversation? The object of Gorgo's visit, then, was new to Praxinoe; may it not be inferred that the visit itself was a surprise, to which

conclusion, indeed, the bearing of the whole context naturally leads?

2, 3. Cf. Odyss. xix. 97.

Εὐρυνόμη φέρε δὴ δίφρον καὶ κῶας ἐπ' αὐτοῦ.

ὄφρα καθεζόμενος εἶπη

and *Ibid.* xxi. 182.

πὰρ δὲ τίθει δίφρον τε μέγαν καὶ κῶας ἐπ' αὐτοῦ.

The technical term for the cushion, ποτίκρανον, marks the progress of civilization. Toup happily quotes the following from Apollodorus Com. apud Athenæum, lib. i. p. 3:

εἰς οἰκίαν ὕταν τις εἰσὶν φίλου,

ἔστιν θεωρεῖν Νικοφῶν τὴν τοῦ φίλου

εὔνοϊαν εὐθὺς εἰσιόντι τὰς θύρας.

ὁ θυρωρός ἰλαρὸς πρῶτόν ἐστιν ἢ κύων

ἔσηνε καὶ προσῆλθεν. ὑπαντήσας δὲ τις

δίφρον εὐθέως ἔθηκε κᾶν μηδεὶς λέγη

μηδέν.

ΓΟΡΓΩ.

ὦ τὰς ἀδαμάτω ψυχὰς! μόλις ὑμῖν ἐσώθην,

Πραξινοά, πολλῶ μὲν ὄχλω, πολλῶν δὲ τεθρίππων· 5

4. ἀδαμάτω. This reading, which is found in four MSS. ap. Gaisf., has been approved by Casaubon, Toup, &c. ἀδεμάτω, which seems to be the reading of most of the MSS., has been explained either as "fearless," from *a priv.* and *δέμα*, i. q. *δείμα* and *δέος*, or as a form of ἀδαμάτω, as *θέρσος* is used by the Æolians for *θάρσος*, while Gregor. Cor. § 177. interprets it *τὴν νεκράν, ἣ γοῦν τὴν ἔξω τοῦ σώματος*. Meineke agrees with H. Stephens in adopting Scaliger's conjecture of ἀλεμάτω, Dor. for ἠλεμάτου, so that the exclamation should be equivalent to) "ο me stolidam." For adjectives which have both forms of termination, -τος and -στος, cf. Butt. Gr. Gr. § 102. Obs. 1.

Eunoe has failed to equal the latter part of this description.

Ib. ἔχει κάλλιστα. "Καλῶς ἔχει and κάλλιστα ἔχει are expressions by which an offer or invitation is civilly declined. Athen. Deipnos. xiv. 12. Theocr. xv. 3. like *recte* and *benigne*, v. Ter. Eun. ii. 3, 50. Hor. Epist. i. 7, 16, and 62." Vig. v. § vii. 9. But the phrase here seems rather to express satisfaction with the comforts enjoyed, and deprecates any further attention. Compare, for an approach to its converse, Πράσσομεν οὐχ ὡς λῶστα, Id. xiv. 3. Similarly in that complaint of Jairus, which was not made in vain, τὸ θυγάτριόν μου ἐσχάτως ἔχει. St. Mark, v. 23.

4. There is no small humour and observance of nature in the exaggerated language which Gorgo employs. Toup. compares βαβαί, τῆς ἀηττήτου ψυχῆς. Lucian, Demosth. Encom.

Ib. It has been observed that ὑμῖν is here "elegantly pleonastic." The Schol. explains it as equivalent to μόλις πρὸς ὑμᾶς ἐσώθην, which is, no doubt, nearer the truth. The phrase "elegantly pleonastic" must imply that the sense would be as perfect

without the Pronoun, though not so becomingly expressed. But without the ὑμῖν Gorgo would merely state that she was saved with difficulty, and its employment gives the additional idea of her having arrived safely, so as to be able to converse with those whom she addresses. It will be remembered how frequently the signification of motion to a place is comprehended in the v. σώζω.

5. πολλῶ μὲν ὄχλω, πολλ. δὲ τεθρ. The Schol. takes these genitives in immediate connexion with ἐσώθην, which is a legitimate construction. Compare Eur. Or. 769.

But it seems better to regard them as Gen. Absol. explaining the difficulty mentioned in the preceding verse, μόλις, the form of expression being equivalent to "so vast the crowd—so vast the number of chariots."

Cf. the description of Rome, Hor. Ep. ii. 712, sqq. Juv. Sat. iii. 236, sqq. Fr. Jac. cites Dion. Chrys. Orat. xii. p. 380. ἐνθα δὲ ἦν ὄρᾶν πανταχοῦ μὲν ξίφη, πανταχοῦ δὲ θώρακας, πανταχοῦ δὲ δόρατα· πάντα δὲ ἵππων, πάντα δὲ ὄπλων, πάντα δὲ ὠπλισμένων ἀνδρῶν μεστά.

παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·
 ἃ δ' ὁδὸς ἄτρυτος· τὸ δ' ἑκαστοτέρω ἔμ' ἀποικεῖς.

ΠΡΑΞΙΝΟΑ.

ταῦθ' ὁ πάραρος τήνος ἐπ' ἔσχατα γᾶς ἔλαβ' ἐνθὼν

6. παντᾶ = πάντη. The *iota subscript.* is omitted in obedience to Buttm. Gr. § 116. obs. 8, "The *iota subscript.* should properly not be placed under η, according to § 115. obs. 3, in those forms of which there is no real *nomi.* as the radical word; therefore it should be πῆ, ὄπη, πάντη, ἀλλαχῆ, but ῖ, τῖ, ταύτη, ἄλλη. The former, however, are frequently written like the latter for the sake of uniformity."

7. To avoid ἑκαστοτέρω, which is found no where else, Valcken. proposed ἑκαστέρω, which appears in one MS. Instead of ἐμ' Scaliger suggested μεῦ, which Blomf. in Gloss. on Prom. Vinc. v. 687, also would read. Valcken. ἄμμιν. Hermann emends ἐμεῦ ἀφ' ἑκαστέρω οἰκεῖς. Briggs ἑκαστέρω, ὡς ἐμ' ἀποικεῖς, understanding ὡς ἐμ' in sense of "hei mihi." Wordsw. for ἐμ', ἄμ' in sense of "præterea," the extreme improbability of which conjecture, upon every ground, it would be waste of time to discuss.

6. Gorgo particularizes those objects in the throng which had chiefly attracted her attention, "the cloaked cavaliers," but before them the "military boots," which may probably (cf. v. 52) have produced a more striking, though less pleasing impression than their wearers. Comp. Juv. Sat. III. 248, and *ibid.* XVI. 24.

"—offendere tot caligas, tot Millia clavorum."

7. Gorgo complains of the wearisome length of the road that separated her friend's residence from her own. Thus Hor. ironically, "Intervalla vides humane commoda." Ep. II. 2, 70. cf. also "Foro nimium distare Carinas Jam grandis natu queritur." *Ibid.* Ep. I. 7, 48.

Ib. The singular form ἑκαστοτέρω for ἑκαστέρω is attributed by those who maintain the genuineness of the text to the great license which was admitted in the formation of the Degrees of Comparison. Cf. Valcken. Adon. p. 235, and also to an imitation on our author's part of the manner of Sophron,

who is said ἐκ προαιρέσεως σολοικίζειν in his Mimes.

Ib. ἐμ' ἀποικεῖς. "i. e. ἔμε ἀποικεῖς, quod aptis exemplis defendit Bernhardy Syntax, p. 113. Aristoph. Avv. 86. Χὼ κολιός μ' οἴχεται ὑπὸ τοῦ δέους." Wuest. ἡ Κόρινθος ἐξ ἐμοῦ πάλαι μακρὰν ἀπφκεῖτ'. Soph. Œd. Tyr. 968, appears to supply a converse of this construction, which is illustrated by Jelf. Gr. Gr. § 568, *Obs.* 1. A difference may perhaps be traced between the meaning of the passage with the Gen. and with the Accus. In the former case the notion of distance only is expressed, while in the latter, as ἐμέ is the object of the verb, the sentence may imply "You distress me by dwelling at too great a distance."

8-11. Ad lit. "'Twas for this reason that dotard of mine came to the ends of the earth, and bought a den, not a dwelling, that we may not be neighbours to one another—just for the sake of quarrelling—an envious plague—always the same." Ταῦτα used for διὰ ταῦτα, "for this reason,"

ιλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὦμες
ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὁμοῖος. 10

10. Instead of ὁμοῖος Valcken. emended ἐμείως, an old Doric form of ἐμοῦ, mentioned by Apollonius Alex., to which he was led by the occurrence of ἐμείο in the early edd. This reading Kiessl. adopts, observing, "verba sic sunt jungenda, ποτ' ἔριν ἐμείως, κακόν αἰὲ φθονερόν." Reiske's emendation, ποτ' ἔραν, in sense of "ad humum, i. e. peri, morere," has received the general censure it deserves.

"with this object," as in Id. xiv. 3. Compare Soph. Œd. Tyr. 976, 977.

καὶ μὴν μάλιστα τοῦτ' ἀφικόμην ὅπως
σοῦ πρὸς δόμους ἐλθόντος, εὖ πράξ-
αιμί τι.

In which passage, as here, the Dem. Pron. points to a motive mentioned before by another, and which the speaker expresses by a clause following ὅπως. Cf. Matth. Gr. Gr. §470, 7. Spohnius erroneously prefers to construct ταῦθ' as if in apposition with ιλεόν in next verse.

Ib. ἔσχατα γᾶς. The supposed ellipse of μέρη, or the like, in such expressions, is justly repudiated by Hermann (quoted by J. S. on Bos in v. Μέρος): "Immogenus neutrum in Græca lingua ut in aliis linguis omnibus, rei indicandæ inservit, quam aut nolumus, aut non possumus, clarius describere." It is questioned whether the words mean here "a remote and unfrequented part of the town," as Toup translates, and which H. Steph. thus explains: "respondet hyperbolæ nostræ proverbiali in eadem re: *Il est venu demeurer au bout du monde*: or "the uttermost parts of the earth," as Warton renders them, and so describe the position of Egypt as it might be regarded by a Syracusan. The latter view is adopted by Valcken. in his annotations upon this Idyl. p. 240. But it is extraordinary that it should have escaped this eminent critic that

the clause between ταῦθ' and ὅπως must supply a reason for its being impossible that our ladies of Syracuse could be neighbours. Now if ἔσχ. γ. mean Egypt, the clause not only does not supply such a reason, but furnishes one for the reverse, for had Praxinoe remained in Sicily she would have been still farther from her friend. This appears to be a serious objection to Valcken.'s view of the import of the words, It is readily admitted that τῶν ἐπ' ἔσχατα τοῦ ἄστεος οἰκιῶν, Thucyd. viii. 95, does not supply an exact parallel to the former interpretation; but an exaggerated style of expression is only natural on the present occasion. In the oracle delivered to the Athenians, ap. Herodot. vii. 140,

ὦ μέλαιοι, τί κάθησθε; λιπῶν φεῦγ'
ἔσχατα γαίης,
δῶματα καὶ πόλιος τροχοειδέος ἄκρα
κάρηνα.

ἔσχ. γ. obviously means "the farthest borders of the land," and whether this or "the ends of the earth" be taken as the literal signification here, Praxinoe did but justice to her feelings of pique towards her husband in giving such a description of a residence not sufficiently central to meet her wishes.

Toup compares "Ὡστε ὑπὸ τῶν κακῶν ἐπὶ ταύτην τὴν ἔσχατίαν τραπόμενος, Lucian, in Timon.

The reasons which Wuest. assigns for preferring what appears to be the

ΓΟΡΓΩ.

Μὴ λέγε τὸν τεὸν ἄνδρα, φίλα, Δείνωνα τοιαῦτα,
τῶ μικκῶ παρεόντος. ὄρη, γύναι, ὡς ποθορῆ τυ.

11. Instead of the vulgate reading, τοιαῦτα Δίωνα = Διώνη, which is the name of a woman, and had been emended by Reiske into that of a man, by the retraction of the accent Δίωνα, Valcken., on the suggestion of Toup, introduced Δείνωνα τοιαῦτα, which, or rather its equivalent, Δίνωνα τοιαῦτα, appears in several MSS.

Dahl fell into the error, and H. Voss followed, of reading φίλα Δίωνα, τοιαῦτα, which destroys the metre, as the final syllable of the fem. name is long. In Id. xviii. 32, the first syllable of τοιαῦτα is shortened as in the text, οὔτε τις ἐν ταλάρῳ πανισδεται ἔργα τοιαῦτα: so too in Id. xi. 18.

correct sense of the words, are not calculated to convince the reader.

9. Ἰλεόν, οὐκ οἴκησιν. Valcken. compares Martial, xi. Epigr. xviii.

“Donasti, Lupe, rus sub urbe nobis;

.

In quo nec cucumis jacere rectus,

Nec serpens latitare torta possit.”

justly observing, that the hyperbole is more correct in our author, as Praxinoe is speaking, under the influence of anger, so that it appears ἐυλόγως γενναῖσθαι πρὸς τοῦ πράγματος. Longinus, § xxxviii. 4.

The same critic, it would appear, with too close a diligence, takes notice of the careless flippancy with which Praxinoe describes her husband as ἀνὴρ τρισκαιδεκάπαχυς, in v. 17, though the common residence of him and his household is here termed an ἰλεός.

Ib. ὅπως — ὤμεν. Though the verb preceding ὅπως be in a past tense, yet the following verb is in the conjunct., inasmuch as it denotes an action which still continues. Cf. Matth. § 518, 1.

Ib. γείτονες. It may be observed, that in Id. ii. 70, Simætha's companion, upon a similar occasion, was ἀγχίθυρος ναίαισα.

10. With ποτ' ἔριν in sense of “rixæ

gratia,” compare πρὸς χάριν, πρὸς ὕβριν, πρὸς ὀργήν, &c.

Ib. φθονερὸν κακόν, compare ἐμὸν κακόν, Id. xiv. 36; and v. 50 in illustration of the three pauses in the verse, which mark the dashes of the poet's pencil by which character is etched in both passages. Wuest. directs us to join αἰὲν ὁμοίως ποτ' ἔριν, and translates “semper sibi constans in contendendo et adversando,” which also seems to furnish an unobjectionable sense.

11–15. Our author here, with an easy and admirable tact, introduces a new character of the domestic scene, Zopyrion, Praxinoe's little boy, whom the bustle of the visit has not allowed us to notice before, is now seen gazing anxiously at his mother, surprised at the reproaches she lavishes upon his absent father. Gorgo, with a due regard for the principle of Juv. Sat. xiv. 44.

“Nil dictu fœdum, visuque hæc limina tangat,

Intra quæ puer est.”

is shocked at the circumstance, and immediately checks her friend, Μὴ λέγε—. In v. 13, the ready mendacity of the mother hurries to comfort her child by denying that his father is the sub-

ΠΡΑΞΙΝΟΗ.

θάρσει, Ζωπυρίων, γλυκερόν τέκος· οὐ λέγω ἀπφύν.

ΓΟΡΓΩ.

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν· καλὸς ἀπφύς.

ΠΡΑΞΙΝΟΗ.

ἀπφύς μὰν τῆνος πρώαν (λέγομες δὲ πρώαν θῆν) 15

15-18. The reading of κῆνθε instead of ἦνθε in v. 17 in the earliest edd., led to various alterations to meet the *καὶ*, which appeared out of place as the line stood. Kiessl., however, retains it as an "exquisitorem lectionem," and defends its following the participle ἀγοράσδων upon the grounds of there being a blending of two constructions, cf. his note on Id. iv. 60. Reiske emended — (πρώαν θῆν πάντα λέγωμες) νίτρον ἔβα —, which Valcken. approved, with the further change of substituting ἀγοραζῶν for the pres. part. The omission of the copula before ἦνθε obviates the necessity of change. It is to be regretted that Gaisf. fails to state how the MSS. lean with regard to it.

Reiske's version of his emendation in v. 15 contains a strange blunder, "age priusquam [πρώαν?] domo egrediamur, omnia quæ nos angunt et urunt, inter nos communicemus." D. Heins. who read λέγομεν πρώαν θῆν, accounts for the spondaic termination thus: "Theocritus cum Sophronis Mimos, decimo et quinto Idyllio, crebriuscule insertis quam solet personis, imitatur; dedita opera similes orationi immiscuit versiculos."

ject of their conversation. The whole passage is wonderfully true to nature.

With the double accus. after λέγε, compare

Ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὦν; *Aristoph. Acharn.* 593.

Τοιαῦτα λάσκεις τοὺς ἀναγκαίους φίλους. *Eur. Androm.* 671.

12. Τῷ μικρῷ παρεόντος. "Sed peccato obstet tibi filius infans."—*Juv. Sat.* xiv. 49.

Ib. Γύναι. It may be necessary to observe, that the usage of the Greek language never attached any notion of disrespect to this simple mode of address. That it must have conveyed rather a contrary sentiment in many of the passages in which it occurs, might be easily shewn. It is found again, v. 73, Id. ii. 132, Id. iii. 50, Id. xxiv. 72, 86. The sense in which the word was employed has naturally engaged the at-

tention of commentators in chap. ii. v. 4, and xix. v. 26, of St. John.

14. Ναὶ τὰν πότνιαν. "Yes, by our lady," i. e. by Proserpine, as the Schol. explains; adjurations by Proserpine and Ceres were appropriated to the female sex. Cf. Phrynichus *Eclog.* p. 82, Edit. Paris, as quoted by Wart. *in loc.* Thus in Moschus, Id. iv. 75: "Ἴστω γὰρ Κούρη τε καὶ εὐέανος Δημήτηρ.

The wild and picturesque legend of Enna may have made such appeals peculiarly familiar to the lip of beauty in Sicily.

Ib. Καλὸς ἀπφύς. "Good papa." This is addressed by Gorgo to the child.

15. Ὁ ἀπφύς οὖν φησι ἐκεῖνος, ὡς λόγῳ εἰπεῖν, τρισκαιδεκάπηχυς ὑπάρχων ἀνὴρ, πρώην ἐν τῇ πανηγύρει νίτρον θέλων ἀγοράσαι, ἄλας ἡμῖν ἀντι

πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδων,
ἦνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπαχυς.

νίτρον ἤνεγκεν, ὡς τοῦ πωλοῦντος ἄλας ἀντὶ νίτρον δεδωκότος. Schol.

Wuest. conceives the τῆνος to be used here to deceive the child, rendering "papa quidem ille, de quo agimus, neque verò noster." But these lines appear rather to have been said apart from him, for the ἄμμιν of v. 17 would otherwise betray the ruse. The τῆνος may rather imply, "that papa" whom you have just called καλός.

The sense which F. Jacobs, as quoted by Wuest., appears to give to πρῶαν here, "Hæc quoque verba (i. e. λέγ. δὲ. πρ.) pueri decipiendi causâ adduntur, matre de re nuper factâ ita loquenti, ut eam jam diu ante factam dicat," requires the support of analogy. A comparison of the passages in which it occurs, Id. iv. 60, Id. v. 4, Id. viii. 23, Id. xiv. 5, shews that it must mean "quite recently," "the other day," &c.

In illustration of the meaning of λέγ. δὲ πρ., Briggs quotes Terent. Adolph. Act i. sc. 2. "Nam illa quæ antehac facta sunt omitto: modo quid designavit?" And so would have them understood in sense of "all we mention is of recent occurrence," which furnishes an unobjectionable meaning of πρῶαν, and its construction remains the same as in the former interpretation.

Toup explains "Idem πάντα et κατὰ πάντα. Vox autem πρῶην nunc strictiori, nunc laxiori sensu usurpatur (vid. cl. Gataker. ad M. Antonin. x. 7, ex Ind.) Hinc festive Praxinoa, λέγομεν δὲ πρῶαν πάντα. We use the word πρῶην upon all occasions. Quod veniale et muliebris ἀδολεσχιᾶς est."

Similar was the view of M. de Longe-

pierre, quoted by Valcken., who renders "L'autre jour, car chez moy l'autre jour tout se nomme." This interpretation appears to offer an easier construction, whether we render the passage with Toup, or perhaps more accurately, "we say πρῶαν of all things," thus exhibiting λέγ. with double accus. as in v. 11. There is something harsh in making the bare adv. imply "which happened recently," which, however, is obviated considerably by reading τὰ for δὲ, and this reading, which has much authority in the MSS. Briggs appears to have preferred.

16. The force of the pres. part. must be preserved in ἀγοράσδων "when buying, i. e. when meaning to buy potass and rouge from the shop."

Ruhnken, as quoted by Valcken. in loc, was of opinion that the husband bought salt instead of cosmetics, "tacite monens uxorem, necessaria ad victum emenda esse, non nugas muliebres." Kiessl. thinks that he purchased "revera nitrum et fucum, at generis vilissimi, quæ salis, non nitri et fuci nomine digna essent."

The Schol. conceives that the vender of the wares imposed upon him by supplying ἄλας ἀντὶ νίτρον, which is probably the truth. It would appear from the language, ἀνὴρ τρισκαιδεκάπαχυς, and from Gorgo's χῶμός ταυτά γ' ἔχει, v. 18, that it was an instance of stupidity, or of what the lady was pleased to consider as such, that had just been mentioned, and not of any ill-nature, as Wuest. imagines.

17. to 21. The passage may be rendered, "My Dioclesides too, the destruc-

Γ Ο Ρ Γ Ω .

χῶμὸς ταῦτά γ' ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας.
 ἑπταδράχμῳς κυνάδας, γραιῶν ἀποτίλματα πηρᾶν,
 πέντε πόκῳς ἔλαβ' ἐχθές, ἅπαν ρύπον, ἔργον ἐπ' ἔργῳ. 20
 ἀλλ' ἴθι, τῶμπέχονον καὶ τὰν περονατρίδα λαζεύ.

18. ταῦτά γ' others ταῦτα γ', which Meineke retains, proposing ταῦτ' ἀρ'. Toup and Valcken. censure Bentley for observing, in the dissertation upon Phalaris, p. 444, that the sense of ἑπταδράχμῳς κυνάδας is the same as that of ἑπτὰ δράχμῳν κυνάδας. Thus Toup, "sed aliud est ἑπταδράχμῳς, aliud ἑπτὰ δραχμῳν. Quod Bentleium nostrum ad Phalarin fugisse miror, Πέντε πόκῳς ἑπτὰ δραχμῳν λαβεῖν, est *quinque vellera septem drachmis emere*. Πέντε πόκῳς ἑπταδράχμῳς λαβεῖν, est *quinque vellera, singula septenis drachmis, emere*;" or sec. Valcken. the adjective might convey that each fleece was worth seven drachms. In either sense it was considered out of place here, and hence Toup read, with H. Stephanus, ἑπτὰ δραχμῳν, which Valcken. would emend into δραχμᾶν, but prefers his own innovation of ἑπταδράχμῳ, gen. of ἑπτάδραχμον, in sense of a coin of the value of seven drachms, the existence of which, however, he is unable to establish. The Schol. states that seven drachms was the purchase-money, and all the MSS., as far as can be seen, present the adjective. It remains to be decided whether the apparent inaccuracy may be explained by supposing the distributive power of the adjective to be lost by its immediate connexion with the aggregate expressions κυνάδας, ἀποτίλματα, or the authority of all the MSS. waived in order to avoid it.

20. ρύπον. Passow, as quoted by Kiessl. *in loc.*, would prefer the vulgate ρύπος, in the nom. So Matth. § 437, obs. 3. "In the phrases ἅπαντα δυσχέρεια 'nothing but disagreeableness,' Soph. Phil. 902, ἅπαν ρύπος, Theocr. 15, 20. ἅπαν, ἅπαντα appear to be the subject, and the substantive which is subjoined to be the predicate." In accordance with which view, Bayer renders it "omnia sunt sordes." But the acc. is the preferable reading, and is sufficiently supported by the MSS.

tion of money, has the very same fault. He bought yesterday seven drachms' worth of dogs' hair—the pluckings of some old wallets (or 'of crippled granddam ewes')—five fleeces indeed! nothing else than so much filth—trouble on trouble to clean them!"

18. φθόρος ἀργυρίῳ. Compare "pernicies provinciae," Cicer. Verr. i. 1; "vini pernicies," Catull. xxvii. 5; "Pernicies et tempestas barathrumque macelli," Hor. Epist. i. 15, 31.

20. ρύπον and ἔργον are acc. in apposition to πόκῳς, as κυνάδας and ἀποτίλματα. The ἐχθές in v. 20 ba-

lances the πρώαν of v. 15. ἔργον ἐπ' ἔργῳ is explained by the Schol. διὰ τὸ δις αὐτὸ πλύνεσθαι.

21. Ceasing from her complaints against her husband, Gorgo begs her friend to make her toilette, and to accompany her to the palace of the king, the wealthy Ptolemy,—θασόμεναι τὸν Ἀδωνιν. Compare the invitation of the nurse to Simætha in Id. ii. 70, et sqq. τὰν πομπὰν θάσασθαι. There too, as here, two articles of dress are mentioned, βύσσοιο καλὸν χιτῶνα, v. 73, and τὰν ξυστίδα τὰν Κλεαρίστας, v. 74. The latter

βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ,
 θασόμεναι τὸν Ἄδωνιν ἀκούω χρῆμα καλόν τι
 κοσμῆν τὰν βασίλισσαν. ἐν ὀλβίῳ ὀλβια πάντα.

ΠΡΑΞΙΝΟΗ.

ὦν εἶδες, χ' ὦν εἶπας, ἰδοῖσα τὴ τῷ μὴ ἰδόντι. 25

24. ἐν ὀλβ. ὀλβ. πάντα. It appears preferable to leave this reflection with Gorgo, as Spohn. and Wuest. have done; so the Aldine.

corresponds to the ἀμπέχονον, the former, perhaps less strictly, to the περονατρίς.

22. The ellipse of τὰ βασίλεια or τὴν ἀλλήν after ἐς is readily supplied. Compare ἐσ δὲ καλεῦντων . . . ἰκοίμαν. Id. xvi. 106. A similar instance occurs in v. 24, after ἐν.

23. The τὸν before Ἄδωνιν has probably a demonstrative, or rather a distinctive force here. Cf. its use in v. 102 and 127. Χρῆμα καλόν τι Passow translates "such a pretty creature," limiting its application to the image of Adonis. It is generally understood of the whole spectacle. The same mode of expression occurs in v. 83. Cf. Annot. in v. 145, and in Id. xviii. 4.

25. The verse may be rendered "of all you saw and all you said, do you that have seen tell one who has not seen." It appears probable that ὦν εἶδας χ' ὦν εἶπας was a customary form of expression used by a person who desired another to give them an account of a transaction. Thus we often say, "tell me all you saw and heard," and that ἰδὼν τῷ μὴ ἰδόντι was such another (whence perhaps the mascul. form is retained in the τῷ μὴ ἰδ. in the text), and that Praxinoe used them hastily, without a definite consideration as to whether

Gorgo had or had not been a spectator before of such solemnities, but full of the impression that she was conversant with them from her coming to bring her to this spectacle. Probably Praxinoe would have supplied in another verse a verb which would govern the μέρος τούτων ἃ which the ὦν more shortly expresses, had not the impatience of Gorgo cut her short with Ἐρπην ὥρα κ' ἔιη. Such, in the main, appears to have been the view of the Schol., who explains ἐξ ὦν εἶπες, καὶ ἐξ ὦν ἐθεάσω, ἐκ τούτων διηγήσαιο ἂν τῷ μὴ θεασαμένῳ; nor does that of Harl. or of Koehler differ much, except that they considered it necessary to imagine that Gorgo had both seen such a spectacle before, and had told some of the particulars to Praxinoe. Now neither supposition is necessary according to the view given above. And it is perhaps chiefly owing to this not being perceived that so many emendations of the line have been attempted. Cf. V. R.

Fr. Jacobs supposes that the whole verse is a proverbial expression, expressing a wish to proceed at once to the show; "eundum est ut ipsæ rem videamus: de iis enim, quæ ipse vidisti oculis, aliis qui non viderunt, narres," a conception of the passage which few are likely to adopt.

Γ Ο Ρ Γ Ω.

ἔρπειν ὦρα κ' εἴη· ἀεργοῖς αἰὲν ἑορτά.

Π Ρ Α Ξ Ι Ν Ο Η.

Εὐνόα, αἶρε τὸ νᾶμα, καὶ ἐς μέσον αἰνόθρυπτε

25. The emendations which have been offered for this verse appear to me inferior to the reading in the text, which is that of all the MSS. in sense and happy adaptation to the character of the piece, and some in construction also. Thus Toup, ὦν ἴδες ὦν εἴπαις ἄν ιδ. κ. τ. λ. where the ὦν = οὖν is quite out of place. Again Herm. “ὦν ἴδες ὦν εἴπαις κεν—De his quæ vidisti poterat tu aliquid narrare ei qui non vidit. Quum dicendum fuisset τούτων εἴπαις κεν, videtur vulgus hoc conformasse ad similitudinem talium ὡς ἴδον, ὡς ἐμάνην.” This reading was formed from that in Gregor. Cor. (p. 322.=149), which only differs from it by having καὶ where Herm. substituted κεν. From this, too, Koenius deduced his ὦν ἴδες, ὦν εἴπαις καὶ, which Kiessl. prefers, understanding the second ὦν as Herm. to be used for τούτων “nam in antiquo sermone ὁ et ὅς funguntur promiscue vice demonstrativi pronominis et relativi.” Again, Promenaris ad Xenoph. Conviv. p. 148. ὦν εἴδες, τῶν εἴπ' ἐσιδοῖσα—. For the rest cf. Jacob's edition. But the reading in the text bears its own recommendation, even to the ear.

26. “Ἐρπην ὦρα κ' εἴη. “Tempus abire tibi est.” Hor. II. Epist. 2, 213, presents a similar construction. Cf. also Virg. Georg. I. 213, 305, and Gloss. on v. 74.

Ib. ἀεργοῖς αἰὲν ἑορτά. All commentators whom I have seen, except Briggs, follow Reiske in supposing this adage to be equivalent to “the idle always have leisure for gossip, but we must hurry to the spectacle.” But the Schol. appears to have understood it differently, καιρός ἐστι πορευθῆναι ἡμᾶς· τοῖς ἀργοῖς γὰρ αἰὲν ἑορτή ἐστίν· ἤτοι οἱ ἀργοὶ καθήμενοι πρὸς τὰς ἑορτάς αἰὲν πορεύονται. This appears to be much the better interpretation, for there is a great harshness in supposing ἑορτή to be used here figuratively to express something contrasted with itself; for it was to witness the keeping of an ἑορτή they were going. Cf. ἑορτή δὲ ἦν ὑπὲρ τοῦ Αδώνιδος τελουμένη in the Ὑπόθεσις.

The application of the proverb seems

rather to be, “those who have nothing to do always keep festival, but we had best snatch the opportunity of enjoying this at once, for we may not have leisure to do so by-and-by”. The “ὦρα ὅμως κῆς οἶκον of v. 147 corroborates this view; and the rest of that verse, and also v. 37, shew that neither of the dames belonged to the class ἀεργοί.

Briggs' explanation of the passage seems very improbable “Priorem hujus versus partem Praxinoæ tribuo. Rogat nimirum illa num tempus ire jam fuerit. Cui respondet Gorgo, Divitibus, et propterea otiosis, semper tempus esse ferias celebrandi.”

27. Praxinoe takes the hint, and the hurried toilette which ensues is sketched with much spirit and animation. The observance of the proprieties of character in this passage was observed by the Schol. who remarks, Πραξινοά φησι πρὸς τὴν δούλην ἐν ἡθει, with which Valcken. compares “mo-

θές πάλιν. αἱ γαλέαι μαλακῶς χρήσδοντι καθεύδεν.
κινεῦ δὴ, φέρε θᾶσσον ὕδωρ· ὕδατος πρότερον δεῖ.

rataque recte Fabula." Hor. Art. Poet. v. 319, and observes on v. 29, "In his demum incipit τὸ μιμητικὸν ποιημάτων ἠθικώτερον γίγνεσθαι, καὶ μᾶλλον, ὡς ἔπος εἰπεῖν, κατὰ τὸν Σώφρονα Σωφρονίζειν." The petulant directions Praxinoe gives her servant, and the epithets she allows her impatience to lavish upon her—*αἰνόθρυπτε*, v. 27; *ἄπληστε*, v. 30; *δύστανε*, v. 31; and the whole tenor of the passage is so true to nature as to deserve the encomiums of the eminent critic just quoted: "Nostro vero carmine, hoc præsertim in loco quam morata est oratio! singula mores atque ingenium expriment mulierum: *vivæ sunt voces.*" *Horatius l. c.*

"Respicere exemplar vitæ morumque jubebo,
Doctum imitatore, et vivas hinc ducere voces."

Doctus naturæ fuit imitator in suis mimis Sophron; utriusque Theocritus."

Εὐνόα αἶρε τὸ *νᾶμα*. A fragment of a passage of Sophron which appears to have been something of the same character as this, is found Athen. lib. ix. p. 409. *Σώφρων ἐν γυναικείοις*. "Τάλαινα Καικόα, κατὰ χειρὸς δοῦσα ἀπόδος πόχ' ἀμῖν τὰν τράπεζαν."

Most of the various modes of interpreting this passage have been given in the Gloss. on the word *νᾶμα*, as upon its sense here they chiefly turn. To me it appears that there is only room for doubting between the significations offered by Koen, and Ahlward, and that the latter is to be preferred.

Χειρόμακτρον δὲ (Athen. lib. ix. p. 410) καλεῖται ᾧ τὰς χεῖρας ἀπεμάττοντο ὠμόλινψ ὅπερ ἐν τοῖς προκειμένοις Φιλόξενος ὁ Κυθήριος ὠνόμασεν ἔκτριμμα. As *napkins* were made of simple materials, (*ὠμόλινον* is a coarse cloth made of raw flax), *νᾶμα* may here denote one. Cf. Gloss. and Kiessl. there quoted. The passage may be rendered, "Pick up the napkin and lay it down again close here, mincing hussey!" The latter direction was possibly superfluous, but not the less natural from the lips of a woman in the flurry of dressing upon short notice for a public scene. Kiessl.'s separation of *πάλιν* from *θές* is out of the question.

28. αἱ γαλέαι μαλακῶς χρήσδοντι καθεύδεν. By some these words are understood literally of some cats who were lying on the *νᾶμα*, or for whom, if Reiske, who understood *νᾶμα* in sense of "water," is to be heard, her mistress desires Eunoe to prepare a bed, by which supposition he explains the preceding *θές πάλιν*, as implying a change of orders to the servant. By others they are supposed to be used by Praxinoe in taunting allusion to her servant, whom she thus indirectly accuses of sloth. Thus a Schol. *παροιμιωδῶς τοῦτο φησί· καὶ γὰρ αἱ γαλαῖ μαλακῶς χρήζουσι καθεύδειν καὶ ἀναπαύεσθαι, . . . κινεῦ δὴ καὶ σὺ, ὦ Εὐνόα, καὶ μὴ αἰεὶ μαλακῶς θέλε καθῆσθαι, and so in the margin of the Cod. Med. φησί δὲ ὅτι, ὥσπερ εἰσὶν αἱ γαλαῖ μαλακαί, οὕτω καὶ σὺ εἶ μαλακή.* Valcken. supposes that the greediness of this

ἄδ' ὡς νᾶμα φέρει· δὸς ὅμως· μὴ πουλύ, ἄπληστε, 30
 ἔγχει ὕδωρ· δύστανε, τί μεν τὸ χιτώνιον ἄρδεις;
 παῦσαι· ὅποια θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.
 ἅ κλάξ τᾶς μεγάλας πᾶ λάρνακος; ὦδε φέρ' αὐτάν.

Γ Ο Ρ Γ Ω.

Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα

animal also forms an ingredient of the sidelong reproach. Toup compares our English adage, "the cat likes fish, but is afraid to wet her feet."

29. κινεῦ δῆ. Compare Terent. Eun. v. 3. 3, "move vero ocyus Te."

Ib. φέρε θᾶσσον ὕδωρ. Compare "— Nemon oleum feret ocuis? ecquis Audit? cum magno blateras clamore." *Hor.* II. Sat. VII. 35.

Those who understand νᾶμα as water, explain ὕδατος πρότερον δεῖ "aqua opus est antequam aliud quid agam." According to the other interpretation the verse may be rendered "Prithee bestir thyself; bring the water quicker; surely one wants water before the towel."

30. ἄδ' ὡς νᾶμα φέρει. "How awkwardly she brings the napkin!" This is said to Praxinoe; δὸς ὅμως to the servant. Reiske put a full stop after ἄπληστε, supposing that Eunoe had ceased pouring in the water on hearing μὴ πουλύ; and that ἔγχει ὕδωρ desired her to pour in again. But this is a harsh punctuation in any case, and out of the question with our sense of νᾶμα.

31. The water splashing from the πρόχοος, which was perhaps not very dexterously managed by the dis-

concerted attendant, wets part of Praxinoe's dress, hence δύστανε, τί— κ. τ. λ.

32. ὅποια θεοῖς ἐδόκει. "Ex animi nondum sententia lota Praxinoe, fortasse pia, significatum voluit, in deorum voluntate cui suberant omnia, hac etiam in re acquiescere se; νένιμμαι, ὡς θεοῖς φίλον ἦν, ut in re seria Xenophon scripsit, πράξειν, ὃ, τι ἂν τῷ θεῷ φίλον ᾖ, in Ἑλλην. VIII. p. 370, 35." Valcken. Kiessl. thinks she rather means "se largiter et satis lotam esse, ut sic purgata ipsis diis pura amantibus probetur." The Schol. explains Ἀντί τοῦ εἶτε καλῶς, εἶτε κακῶς, which appears to be the true interpretation of the phrase, which was probably a familiar expression of the day.

33. The ablution over, the full-skirted ἐμπερόναμα is now required; but, as it is secured with the other holiday finery, "where is the key of the great chest? Fetch it hither."

Between this and the next verse the chest is opened, and the gown, adorned with brooches which served to secure it over both shoulders, and with clasps which close it down the left side, Cf. Gloss. on v. 21, is produced and put on. Hence the compliment in the following line.

τοῦτο πρέπει. λέγε μοι, πόσσω κατέβα τοι ἀφ' ἰστῶ; 35

ΠΡΑΞΙΝΟΗ.

μὴ μνάσης, Γοργοῖ πλέον ἀργυρίῳ καθαρῶ μνᾶν
ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

36. "Apud omnes extat μνᾶν nisi quod Editio Wintertoni attulerit μνάς e Stephani margine, qui petiit e textu Scholii vel e codicibus." *Wart.* This reading was adopted by Boyle and translated, "It cost me more than a mina or two." πλέον μνάς ἢ δύο (μνᾶν). Upon which Bentley, in the Dissertation on Phalaris, p. 443, observes: "Now a mina was a pound weight of silver, and consequently equivalent to three pounds sterling, and I'll crave leave to ask Mr. B. what sense there is in his version? 'Pray what does your gown stand you in?'"

35. *πρέπει.* Cf. "Quem tenues decuere togæ." Hor. I. Epist. xiv. 32.

Ib. πόσσω κατέβα τοι ἀφ' ἰστῶ? One of the Schol. explains, πόσου ἀργυρίου ἐξωνήθη ἀπὸ τοῦ ἰστοῦ? Another, ἤγουν διὰ πόσης ἐξόδου σοι κέκοπται ἀπὸ τοῦ ἰστοῦ· ἢ διὰ πόσου σοι ἀπὸ τοῦ ἰστοῦ καθήρεθη καὶ ἐξυφάνθη? The latter explanation seems to be generally preferred, with the understanding that Praxinoe wove it herself, and that the price mentioned was paid for the weaving materials, and so τοῖς δ' ἔργοις in v. 37, is conceived to allude to the labour she had in weaving the piece. But the former interpretation is, perhaps, the simpler, and the τοῖς δ' ἔργοις may rather point at the trouble of making up the dress, arranging its ornamental furniture, &c. The words might also be understood of embroidery worked with a needle subsequent to the wearing, to which Wagner's view of "picturatas auri subtemine vestes," Virg. *Æn.* III. 483, would supply an analogy. The πόλλα μὲν ἔργα of Id. xxxviii. 10, does not throw any additional light upon this passage. The expression κατέβα is

peculiarly correct, as it was the ἰστός ὄρθιος, or vertical loom, that was generally used by the ancients. Cf. Gloss. in v.

36. πλέον — ἢ δύο. Cf. Gloss.

Ib. τὰν ψυχὰν ποτέθηκα. "Τὴν ψυχὴν τοῖς ἔργοις προσθεῖναι est animam suam in opere ponere; sive ita se cruciare et fatigare ut vitam suam periclitetur." Toup. Compare Αἰθ' αὐτὰν δυνάμαν καὶ τὰν ψυχὰν ἐπιβάλλειν. Id. xxvii. 60., and Ἐγὼ μὲν, ἔφη, ὦ Κῦρε, κᾶν τῆς ψυχῆς πριαίμην ὥστε μήποτε λατρεῦσαι ταύτην, Xenoph. *Cyrop.* III. p. 41, 19, and this distich of Tyrtaeus preserved in Lycurgus, *Orat.* c. Leocratem, p. 162, 44.

θυμῷ γῆς περὶ τῆσδε μαχώμεθα, καὶ
περὶ παίδων
θνήσκωμεν, ψυχῶν μηκέτι φειδόμενοι.

Kiessl. censures Toup for quoting as analogous Virg. *Georg.* IV. 238, "animasque in vulnere ponunt." If the latter critic had adopted the other reading, "in volnere," he would have avoided the stricture which, with that he exhibited, is probably just.

ΓΟΡΓΩ.

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

ΠΡΑΞΙΝΟΗ.

ναί· καλὸν εἶπας.

τῶμπέχονον φέρε μοι καὶ τὰν θολίαν· κατὰ κόσμον

Answer. 'It's a very dear gown, it costs me above three or six pounds.' What? is there no medium between three and six pounds?" &c. And so concludes: "the true reading is *Μνάν*, the gen. Doric for *μνῶν*; and the construction is *πλέον ἢ δυὸ μνάν ἀργυρίῳ καθαρῷ*. 'It cost me above six fair pounds.'" Bentley's objection to the reading, which, however, has nothing to recommend it, is more specious than convincing, for there is no analogy between the case of three and six pounds, and that of a mina or two, as the former are not ordinary aggregate sums, as the latter were, nor do they suggest each other with the same readiness that the idea of one prompts that of two. But the flippancy of saying one or two minæ seems to mar the intention of the passage, which touches a foible of the female character in magnifying the importance and the expense of dress, and no doubt would have *δύο* uttered rather in the tone of a climax, than as the mere casualty of a common-place phrase. For the construction cf. Gloss.

38. *Ναί· καλὸν εἶπας*. Valcken., conceiving that these words did not supply a sufficiently pointed meaning, proposed, in his Epistle to Röver, p. 27, to read *ἔμπας* for *εἶπας*, translating "imo vero, est prorsus elegans," and afterwards, rejecting this, suggested *εἶα*, to be addressed to Eunoea, "eja, quid stas," and finally adopted the conjecture of Eldikius, *πᾶ ποκ' ἔλειπες τῶμπέχονον*; Briggs conceives the first emendation to be "unice verum." Even the cautious Gaisford admits the last. Meineke, with better judgment than either, retains the vulgate, observing that perhaps the verse should be written, as in Vat. 4, 'Ἀλλὰ κατὰ γνώμαν ἀπέβα τοι τοῦτο, to which Praxinoe replies, *κάλ' εἶπες*. This reading Wordsworth has introduced into his text, explaining "*κάλ' εἶπες*" (for he substitutes *εἶπες* for *εἶπας*) "'bene ais,' ut Euripideum *καλῶς ἔλεξας*, de quo Monkeius *Alcest. 1109*."

38. *ναί· καλὸν εἶπας*. "Yes, you have spoken truly, your eulogy is deserved." *Τοῦτο ἀληθὲς εἶπας, λέγει ἡ Πραξινοα, ὅτι κατὰ γνώμαν μοι ἐξυφάνθη. Schol.* This use of *καλόν* for *καλῶς* is not unusual in Theocritus. Cf. Id. i. 34 and 149. Kiessl. objects to this interpretation, it would appear, on the ground of its being a repetition of the sense of *ναί*. "At illi explicationi adversatur *ναί*. Multo simplicior mihi videtur hæc loci explicatio: *ναί καλόν ἐστι, ὡς εἶπας* "sane, bella est vestis, recte dixisti."

εἶπας sic dici posse non dubito: vid. interpretes ad Theophr. Charact. vii." Let us be allowed to doubt that it is so said here.

39. Having put on her clasp-adorned gown, and acknowledged her friend's compliment upon its beauty, Praxinoe now requires the exterior robe or mantle, *ἀμπέχονον*, and the *θολία*, cf. Gloss. The word has been generally understood to denote a parasol, but the passages which have been quoted explain its meaning may be considered

ΓΟΥΤΙ

ἀλλὰ κατὰ γνώμαν ἀπέβρα τα.

ΠΡΑΞΙΝΙΗ

ΝΑΙ ΚΑΛΟΝ ΕΪΠΑΣ.

τὸμπέχονον φέρε μοι καὶ τὴν ὄσολαν κατὰ κόσμον.

Answer. 'It's a very dear gown, it costs me above three or six pounds. Is there no medium between three and six pounds?' The true reading is *Ναὶ καλὸν εἶπας*. Bentley's objection to the reading *ὄσολαν* it, is more specious than convincing, three and six pounds, and that aggregate sums, as the latter same readiness that the idea of saying one or two mina seems touches a foible of the female expense of dress, and no doubt climax, than as the mere casual

tion of Gloss.
 38. *Ναὶ καλὸν εἶπας*. sufficiently pointed meaning. *εἶπας* for *εἶπας*, translating rejecting this, suggested finally adopted the conjecture of conceives the first emendation ford admits the last. Meineke, vulgate, observing that *ἀλλὰ κατὰ γνώμαν ἀπέβρα τα*. This reading Wordsworth (for he substitutes *εἶπες* for *εἶπα* quo Monkeius *Alcest.* 1109.

38. *ναὶ καλὸν εἶπας*. "Yes, you spoken truly, your eulogy is

Τοῦτο ἀληθὲς εἶπας, λέγει ἡ

ὅτι κατὰ γνώμαν μοι ἐξυβάνθη.

This use of *καλὸν* for *καλῶς* usual in Theocritus. Cf. II

149. Kiessl. objects to this im- tion, it would appear, on the its being a repetition of the

illi explicatione

in
 quæ
 XVII.
 the in-
 thet *ἀεὶ*

quisite ease in
 compliment to
 it would seem,

ἀμφίθες. οὐκ ἀξῶ τυ, τέκνον· μορμῶ, δάκνει ἵππος. 40
 δάκρυ' ὅσος' ἐθέλεις· χωλὸν δ' οὐ δεῖ τυ γενέσθαι.
 ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα,
 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαξον.

41. Δάκρυ', not Δάκρυε, as in the vulgate, for the penult of the verb is long, cf. Porson. on Eur. Med. v. 1218, except in very late poets. It may be wondered that the passion for innovation has not offered here δάκρυα as an emendation, for the *υ* of the noun is short, and a nomin. case without a verb is according to the manner of our poet, cf. vv. 44, 51, but *nil mutandum*.

42. Gregor. Corinth. de Dial. p. 150, read here παῖσδα, a supposed Doric form (to which Valcken. objects, Adon. p. 349) of παῖδα, which latter word is found here in some MSS., and would be an unobjectionable but less efficient reading.

rather to imply that it was a broad leafed and tall-peaked hat or bonnet, in which case the ἀμφίθες in the next verse might refer to its arrangement, as Jungermann on Pollux, lib. vii. 171, intended it should, though Wuest., who translates θολία as "petasus," still limits the application of ἀμφίθες to the "mantle." On the other hand, the circumstance that the ladies were each attended by a servant, cf. vv. 66, 67, may seem to fall in with the other interpretation. Each of these may have been employed to carry her mistress's parasol. And again, it may be supposed that a piece of head-gear, such as the θολία in sense of "bonnet" must have been, would probably have been mentioned as suffering in the throng which proved fatal to the θερίστριον in v. 69, while a parasol, as it could be folded, might easily escape.

40. Seeing his mother dressed for a walk, the little child begs to be taken with her. But this maternal anxiety, cf. v. 55, cannot permit; "I will not bring thee, child. Bug-a-boo! Horse bites!"

41. Nor can tears, the logic of chil-

dren, prevail. "Weep thy will of tears. No need that thou shouldst be a cripple."

42, 43. Praxinoe, anxious to overtake lost time, desires Phrygia to take Zopyrion and play with him, to call the watch-dog in, to lock the hall-door, and so ἔρπωμεν! The asyndeton of v. 43 is true to the nature of what it describes. We almost hear the directions given by the lady as she hurries from the house, accompanied by her friend and both their attendants.

In illustration of the use of the watch-dog, compare Theophr. Charact. x. (iv.) who mentions as an instance of ἀγροικία, καὶ κόψαντος τὴν θύραν ὑπακοῦσαι αὐτὸς, καὶ τὸν κύνᾳ προσκαλεσάμενος, καὶ ἐπιλαβόμενος τοῦ ῥύγχους εἰπεῖν. "Οὗτος φυλάττει τὸ χωρίον καὶ τὴν οἰκίαν καὶ τοὺς ἔνδον." Eustath. on Iliad. xxii. 66, observes πρώτας θύρας λέγει τὰς αὐλείους, ἃς ἔθος ἦν τηρεῖσθαι ὑπὸ κυνῶν. Hence the warning "cave canem," εὐλαβοῦ τὴν κύνᾳ, was sometimes written near the door. Of this a remarkable example occurs in "the house of the tragic poet" at

ὦ θεοί, ὅσσοι ὄχλος· πῶς καὶ πόκα τοῦτο περᾶσαι
 χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45
 πολλά τοι, ὦ Πτολεμαίε, πεποιήται καλὰ ἔργα,

44. "Scribendum πῶς καὶ ποκα (sic),—καὶ ποτε vim interrogativam intendunt, &c." J. W. Admitting the usage of καὶ ποτε in such a sense, πόκα = πότε, when? is so far preferable here, that its adoption should be desirable if it were not the vulgate.

46. Wuest. states that he has put a comma after ἔργα instead of a colon, and a colon after ὁ τεκῶν, upon the suggestion of Passow. But this is the punc-

Pompeii, where it is accompanied by the figure of a fierce dog wrought in mosaic on the pavement. Gell's *Pomp.* 2nd ser. i. pp. 142, 145.

Ib. τὰν αὐλείαν ἀπόκλαζον. This also may be illustrated from Theophr. *Charact.* xx. (xviii.) where it is noted as a trait of the ἄπιστος, καὶ τὴν γυναιῖκα τὴν ἑαυτοῦ ἐρωτᾶν κατακείμενος, εἰ κέκλεικε τὴν κιβωτὸν, καὶ εἰ σεσήμανται τὸ κυλικούχιον, καὶ εἰ ὁ μοχλὸς εἰς τὴν θύραν τὴν αὐλείαν ἐμβέβληται.

44, 45. The scene shifts, and we find ourselves in a leading thoroughfare of the rich and populous Alexandria. ὦ θεοί, ὅσσοι ὄχλος! The exclamation is natural on the occasion, "Ye gods! How vast a multitude!" Cf. "Dí, vostram fidem! Quid turbæ est apud forum." *Ter. Andr.* iv. 4, 5.

"How and when are we to make our way through this annoyance?" Praxinoe, perhaps in a spirit of affectation, calls the crowd τὸ κακόν. War-ton compares the English expression, "What a horrid crowd is here!"

Here, as in v. 65, ὅσσοι has its first syllable lengthened, but not so in v. 59. In this, and in v. 65, there is more of a contemplative tone; in v. 59 more of haste. The quantity given to ὅσσοι in both places may appear perhaps to coincide with this difference.

Ib. "Ants beyond count or measure!" For the omission of the particle of comparison Briggs compares "Annuimus pariter vetuli notique columbi." *Hor.* i. *Epist.* x. 5, and translates "sunt ut formicæ." But it is perhaps more correct to consider μύρμ. ἀνὴρ. καὶ ἄμ. as a Nomin. of exclamation, that is, a Nomin. to which the state of the speaker's mind does not feel it necessary to supply a verb, like τοὶ πτολεμισταὶ ἵπποι of v. 51, and to regard μύρμακες as a Metaphor, not a Simile. "Ὡς δὲ λέων ἐπόρουσεν," εἰκῶν ἐστὶ· ὅταν δὲ "λεων ἐπόρουσε," μεταφορά. *Aristotl. Rhet.* iii. 4, 3. Cf. too Dr. Whately's *Rhet.* p. 200.

Eustath. on *Il.* i. p. 58, alludes to this passage, ἡ παροιμία καὶ Μυρμηκίαν (i. e. an ant's nest) φησὶν ἀγαθῶν. συντελεῖ δὲ τι ἐνταῦθα καὶ Θεόκριτος εἰπών,—Μύρμηκες ἀνάριθμοι—ἐπὶ πολυπληθείας λαοῦ.

Compare the simile in *Virg. Æn.* iv. 402, and *Pliny, N. H.* xi. c. 30: "in opere qui labor, quæ sedulitas? quæ earum concursatio?" In *Id.* xvii. 107, the former qualities of the insect are marked in the epithet αἰεμογεόντων.

46, 47. There is an exquisite ease in the introduction of this compliment to Ptolemy, springing, as it would seem,

ἐξ ὧ ἐν ἀθανάτοις ὁ τεκῶν· οὐδεὶς κακοεργὸς
 δαλεῖται τὸν ἰόντα παρέρπων Αἰγυπτιστί·
 οἷα πρὶν ἐξ ἀπάτας κεκροταμένοι ἄνδρες ἔπαισδον,
 ἀλλάλοις ὀμαλοί, κακὰ παίγνια, πάντες ἐρειοί. 50

tuation in the editions of Wart., Briggs, Meineke, and Martin. Valcken. also understood the passage so, cf. Valcken. Adon. p. 354. Wuest. further observes, that the other mode of pointing would involve a slur upon the memory of Ptolemy's father, being equivalent to "ex quo pater tuus mortuus est, itinera sunt tuta, h. e. patre tuo vivo viæ erant infestæ." But the words of the poet are ἐξ ὧ ἐν ἀθανάτοις ὁ τεκῶν, not ἐξ ὧ ἀπέθανεν ὁ τεκῶν, and it might be urged in defence of Kiessl.'s punctuation that the purport of the passage was: "From the time that your father (surnamed ὁ Σωτήρ) has been enrolled among the immortals, the traveller has been saved from the robber, &c.," which would thus be a direct compliment to the tutelary power of the father, and an indirect, but stronger one to the serviceable police of the son. In Id. xvii. 125, the deified Ptolemy and his consort are styled πάντεσσιν ἐπιχθονίοισιν ἄρωγοί, in which Theocritus is supposed to allude to their title of θεοὶ Σωτήρες, whence Ptolemy Philadelphus is described as σωτήρων ὑπατον γένος in Callim. hymn, in Del. 106.

50. ἐρειοί. As this word has not been found in any other passage, it is regarded with general suspicion. Yet either it, or ἐριοί, or ἐρίοι, as if a letter was dropped, are found in all the MSS. Casaubon proposed ἀρειοί, "martial," because "more hostium infesta armis redderent itinera;" Wart. ἀραῖοι "exsecrati,

without intention, from Praxinoe's congratulating herself upon being secure from "the swell mob" of Alexandria; and an equal happiness in the transition from it in v. 51. "Many a noble deed has been performed by thee, O Ptolemy, from the time that he that bare thee was numbered among the immortals." The eulogy paid to Ptolemy in Id. xvii. 122, 123, of his treading in the ἔτι θερμ . . ἔχνη of his parents, would point to a strict understanding of ἐξ ὧ. The apotheosis of Ptolemy Lagides, ὁ Σωτήρ, is mentioned in Id. xvii. 16, and ibid. 123.

47-50. "No evil-doer now-a-days maltreats the wayfarer, sidling up in the Egyptian fashion; as in the old times fellows made up of villainy used to play their tricks on honest folk. Birds of a feather—naughty

playmates, verily!—all thorough vagabonds!"

Kiessl. observes, that Αἰγυπτιστί is not to be combined with παρέρπων only, but to be applied to the whole proposition, but it is more accurate to understand it specially with the participle, and then to apply both to the whole proposition. Egypt, and particularly Alexandria, was notorious for the knavery of its inhabitants, cf. Gloss.

49. ἐξ ἀπάτας. Valcken. connects these words with κεκροταμένοι; Toup with ἔπαισδον, conceiving that κεκροταμένοι might stand alone in sense of "knaveish villains." Cf. Gloss.

Ib. Perhaps ἄνδρες is used in an ironical sense, as ἀνήρ in v. 17. Angl. "gentlemen of the road."

50. κακὰ παίγνια is understood by

ἀδίστα Γοργοῖ, τί γενώμεθα; τοῖ πτολεμισταὶ
ἵπποι τῷ βασιλῆος· ἄνερ φίλε, μή με πατήσης.

detestabiles;" Musgrave, ἀγροῖοι, "boorish;" Briggs, ἀχρεῖοι "inutiles" = "nequam;" Eldikius, παῖσδεν ἄριστοι; Valcken. ἔλειοι, "in paludosis Ægypti locis commorantes," but preferred Toup's conjecture, who, after observing that the opinions of his predecessors "non sunt unius assis," writes "Legendum sine dubio: . . . κακά παίγνια, πάντες ἀεργοί. Πάντες ἀεργοί, a parcel of idle rascals." Hesych. Ἀεργός, ἀργός ἢ κακοῦργος. Epimenides apud Paulum ad Titum, I. 12. . . . κακά θηρία, γαστέρες ἀργοί. Alter ad alterum respexit."

J. H. Voss, ἔλειοι, "kites," in sense of "rapaces, rapinis intenti," ἔλειός being an εἶδος ἰέρακος, sec. Hesych.; others ἔριθοι, but this does not appear to be sufficiently reproachful; Wordsworth, Ἐπειοί, in sense of "all Epeus's," i. e. as cunning as Epeus, &c. If in such a case a conjecture may be hazarded, perhaps ἔρινοί, in sense of "unripe figs, bad figs," may have been the reading. It supplies a letter which some of the MSS. seem to have dropped. Ἐρινός, ὁ, is properly ἡ ἀγρία συκῆ ἐξ ἧς τὰ ἔρινά, Athen. lib. III. p. 76. From the same authority it appears that the name of the tree was used for the fruit, and applied figuratively, as this conjecture presumes, Σοφοκλῆς δ' ἐν Ἑλένης Γάμφ τροπικῶς τῷ τοῦ δένδρου ὀνόματι τὸν καρπὸν ἐκάλεσεν, εἰπὼν·

πέπων ἔρινος * * ἀχρεῖος ὢν
ἐν βρῶσιν, ἄλλους ἐξερινάζεις λόγῳ.

Πέπων δ' ἔρινος εἴρηκεν ἀντι τοῦ πέπον ἔρινόν. Athen. ibid. Other instances of such a metaphoric application might be supplied, as for instance in the prophet Jeremiah, cap. xxiv. 8, and xxix. 17, bad figs are used to denote worthlessness of character.

51. The vulgate reading was τί γενοίμεθα? which Herm. ad Viger, p. 730,

some as Nomin. in apposition to ὄμαλοι as πάντες ἐρειοί; by others as Accus. cognat. on ἐπαισδον. Valcken. and Kiessl. combine it with ἀλλάλοις ὄμαλοι, in sense of "Inter se similes malis lusibus." The last is the worst construction; the second seems unobjectionable if, retaining the punctuation in the text, we suppose the construction to be partially suspended, as is the case sometimes when we are reflecting while we speak: thus—"birds of a feather! Naughty tricks (they were)! Rascals every one!"—the παίγνια being grammatically referable to ἐπαισδον. Cf. Gloss. on παίγμιον, &c.

51. Praxinoe's reflections upon the "madres frippons" of Alexandria are interrupted by an alarm of a different nature. The war-horses of the King approach her party. "Sweetest Gor-

go! what is to become of us?" Compare τί γένωμαι? Æschyl. Sept. c. Theb. v. 297, τί ῥέξω; γένωμαι; Æsch. Eumen. 788, 789; ὑπερβιαζομένου τοῦ κακοῦ, οἱ ἄνθρωποι, οὐκ ἔχοντες ὅ, τι γένωνται. Thucyd. II. c. 52; ἦν τάρραχος οὐκ ὀλίγος ἐν τοῖς στρατιώταις, τί ἄρα ὁ Πέτρος ἐγένετο. Act. Apost. XII. 18.

It is not clear whether the presence of a party of the royal cavalry is here implied, or of the chargers only belonging to the military stud of the king. Τὸν ἄγοντα in v. 54 seems to imply that one horse at least was led, not ridden, but v. 57, τοὶ δ' ἔβαν ἐς χώραν, rather colours the supposition that it was a cavalcade proceeding perhaps to occupy a position near the royal pavilion. The Schol. appears to think that they formed part of

ὀρθὸς ἀνέστα ὁ πυρρὸς· ἴδ' ὡς ἄγριος· κυνο ἀρσῆς
Εὐνόα, οὐ φευξῆ; διαχρησεῖται τὸν ἄγοντα.

ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδοι. 55

Γ Ο Ρ Γ Ω.

θάρσει, Πραξινόα· καὶ δὴ γεγενήμεθ' ὄπισθεν·

τοὶ δ' ἔβαν ἐς χώραν.

followed by Schaefer, altered into the conjunctive. The general rule is, that in interrogations the conjunctive is put without *άν*, but the optative with *άν*, a difference of signification being the origin of the idiom. "With the conjunctive a person asks, wishing to be informed (or in the ejaculatory vagueness of perplexity?) what he is to do (except in some cases, which are explained from what follows, and occur hereafter); but with the optative, when he considers what may be done." *Matth. Gr. Gr.* § 516, 3, *Obs.* 1. Cf. also Viger, chap. v. § II. v. (IX).

55. ὠνάθην. Hemsterh. wrote an *μ* over the *θ* in this word, as if to introduce

a πομπή. εὐλαβοῦνται γὰρ θεασάμεναι τοὺς πολεμικοὺς ἵππους πομπέοντας. That a military display may have formed a part of the solemnity is evident from Athen. Lib. v. § 35, p. 202. *Ἐπὶ δὲ πᾶσιν ἐπόμπευσαν αἱ δυνάμεις αἱ ἵππικαὶ καὶ πεζικαὶ πᾶσαι καθωπλισμέναι, θαυμασίως, κ. τ. λ.*

Τοὶ πτολεμ. ἵπποι is a Nomin. of exclamation (cf. Annot. on v. 45), which is perhaps resumed by the poet in the *τοί* of v. 57.

52. "Vir bone, ne mihi inequites," Wart. But the words are rather addressed to some person in the crowd, who had come in contact with Praxinoe, while, like her, avoiding the horses. Cf. vv. 71, 74.

53-56. "The bay horse has reared up straight on his hind legs! See, how savage he is! Eunoa! saucy girl! will you not fly? He'll make an end of the groom! It's a great blessing to me that my darling child remains within doors."

53. Cf. "Tollit se arrectum quadrupes." *Æn.* x. 892.

Ib. κυνοθαροσής. The idea contained in this word, which has a vulgar mode of expression in our vernacular, is thus developed by Simonides of Amorgus, in Fragment ccxxx. 12:

τὴν δ' ἐκ κυνός, λιτουργόν, αὐτομήτορα,
ἢ πάντ' ἀκοῦσαι, πάντα δ' εἰδέναι θέλει,
πάντη δὲ παπταίνουσα καὶ πλανωμένη,
λέληκεν, ἦν καὶ μηδέν' ἀνθρώπων ὄρᾳ.

&c. &c. &c.

The epithet is generally understood to be applied here to Eunoa, on account of her temerity in remaining too near the unruly horse. Perhaps it may have rather referred to an admiring gaze bestowed upon the groom at his head. For the use of the Nomin. instead of the Vocat. cf. *Matth. Gr. Gr.* § 312, 1, and for a converse case, cf. *Id.* xvii. 66.

55. This verse relieves the character of Praxinoe. The motherly thoughtfulness which it exhibits assures us that, whatever may be her faults, we are in the company of a kind-hearted, amiable woman.

56. καὶ δὴ. "Besides its very com-

ΠΡΑΞΙΝΟΗ.

καὐτὰ συναγείρομαι ἤδη.

ἵππον καὶ τὸν ψυχρὸν ὄφιν ταμάλιστα δεδοίκω
ἐκ παιδός. σπεύδωμες· ὅσος ὄχλος ἄμμιν ἐπιρρέι!

the more usual aorist form *ωνάμην*, which Valcken. would improve into *ωνήμαν*. When the latter critic questioned the occurrence at all of the aorist in the text among the ancient writers of Greece (which, however, he desired to restore in Tobit. III. 8, from an Alex. MSS.), Xenophon, Anab. v. 5, 2, in which *ωνήθην* occurs, had escaped his notice. Cf. Lobeck on Phrynichus, pp. 12, 13.

mon use in continuation of recital, in which it is usually rendered 'igitur, then' (a use common to it and *δήτα*, and *τὲ δὴ*), when joined with *καί* it signifies *ἤδη*, 'now, by this time, already.' *Viger on δὴ*, chap. VIII. § v. rule VI.

Ib. γεγενήμεθ' ὀπισθεν, "we are quite in their rear," "we are far enough behind them." The party had lost ground by their efforts to avoid the cavalcade. This is obvious from *οὐ φευξῆ*; in v. 54.

What Wuest. means by "pone eos sumus, h. e. eos superavimus." is not clear, but the extraordinary exegesis probably arose from a misconception with regard to the meaning of *τοὶ δ' ἔβαν ἐς χώραν* in the following verse. These words had been rendered "Illi autem processerunt in campum," erroneously, as *χώρα* means "a definite place." Hence Valcken., upon the authority of a Schol. in the MS. Flor., who paraphrased *ἐς χώραν* as *εἰς τὴν τάξιν αὐτῶν*, rendered the passage "in suum quisque locum recesserunt," which appears to involve the notion, that the body of cavalry was stationary, and had been thrown into confusion by the Bayard of v. 53. But the correct meaning of *τοὶ δ' ἔβαν ἐς χώραν* appears to be, "They (i. e. the war-horses, or the cavalry) have advanced to their place—have gone on to their

appointed station," and so the *γεγενήμεθ' ὀπισθεν* explains itself. The passage from Xenophon, *Œcon.* p. 492, 27, which Valcken. quotes in support of his version, *ἐπεὶ δὲ ἐχωρίσαμεν πάντα,—εἰς τὰς χώρας τὰς προσηκούσας ἕκαστα διηνέγκαμεν*, while it disproves the old error which was the citer's object, proves also the correctness of my version, for there a distributive sense being intended, *ἕκαστα* is expressed, and *χώρας* is in the plur., while here the latter is in the sing., and we have no *ἕκαστος*. Moreover, *βαίνω*, used thus absolutely, can scarcely be forced to mean "to return." But there is no difficulty or harshness connected with the version given above, in which it is a satisfaction to have been anticipated by the Schol., *οἱ δὲ ἵπποι κεχωρήκασιν εἰς ὃν ἔδει τόπον*.

That the cavalcade was in motion seems most probable from the nature of the whole passage, and is almost ascertained by the expression *τὸν ἄγοντα* in v. 54. The *σπεύδωμες, ὅσος ὄχλος ἄμμιν ἐπιρρέι*, in v. 59, completely falls in with this view.

59. ὅσος ὄχλος ἄμμιν ἐπιρρέι; 'What a crowd is pouring upon us!' From the following line this would appear to have consisted of people returning from the centre of attraction.

ΓΟΡΓΩ.

ἐξ αὐλάς, ὦ μάτερ;

ΓΡΑΥΣ.

ἐγών, ὦ τέκνα.

ΓΟΡΓΩ.

παρενθεῖν

60

εὐμαρές;

ΓΡΑΥΣ.

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί.

καλλίστα παίδων, πείρα θῆν πάντα τελεῖται.

ΓΟΡΓΩ.

Χρησμῶς ἂ πρεσβῦτις ἀπόχετο θεσπίξασα.

60. Al. ἐγών τέκνα. Γ. εἶτα παρενθ. which Kiessl. has introduced, though Brunck refrained, notwithstanding he was at the pains of explaining εἶτα as corresponding with "eh bien? peut ou penetrer?"

61. Some of the MSS. read Τροίην and ἦλθον; but there is no ground for thinking that the old woman used a different dialect from her interrogators.

60-63. Gorgo, who acts all through as her friend's cicerone, cf. vv. 65, 78, and 96, here accosts an old dame who appears to be returning ἐκ τῆς αὐλῆς καὶ τῶν βασιλείων. "From the pavilion, good mother?" "I am, my children." "Is it easy to get in?" There is much humour and an excellent moral in the reply, 'Ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί. "Fairest maidens! yes. πείρα θῆν πάντα τελεῖται." For the sentiment cf. Herodot. Polym. p. 512, 20. Wess. ἔστω δ' ὧν μηδὲν ἀπείρητον. ἀτόματον γὰρ οὐδὲν, ἀλλ' ἀπὸ πείρης πάντα ἀνθρώποισι φιλέει γίνεσθαι. "Prosequitur labor: annitendum intrare volenti." *Sil. Ital.* xv. 104.

"Labor omnia vincit
Improbis." *Virg. Georg.* i. 145.
"Perrupit Acheronta Hercules labor." *Her.* i. *Od.* iii. 36.

"— sed quid tentare nocebit."
Ovid. Met. i. 397.

63. From the ambiguity and sententious tone of the aged dame's reply, Gorgo observes, "The old woman has departed, after having pronounced her oracles." Compare the words of Tiresias in *Æd. Tyr.* v. 442, εἰπὼν ἀπειμ' ὧν οὐνεκ' ἦλθον. In the following verse Praxinoe pays off proverb with proverb. "Women know all things, even how Zeus took Hera to wife." This Wuest. conceives to be said in derision, and to be equivalent to "omnia norunt mulieres, etiam illud certe notissimum, Junonem nuptam fuisse Jovi," while Casaubon and others suppose that the curiosity of the female sex is the object of attack. Briggs imagines that as the word used is γυναῖκες not πρεσβύτιδες, the verse contains a sincere encomium

ΠΡΑΞΙΝΟΑ.

πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἀγάγεθ' Ἦραν.

ΓΟΡΓΩ.

θαῖσαι, Πραξινοά, περὶ τὰς θύρας ὄσσοσ ὄμιλος. 65

ΠΡΑΞΙΝΟΑ.

θεσπέσιος. Γοργοῖ, δὸς τὰν χέρα μοι· λαβέ καὶ τύ,
 Εὐνόα, Εὐτυχίδος· πότεχ' αὐτᾶ, μὴ τὸ πλανηθῆς.
 πᾶσαι ἄμ' εἰσένθωμες· ἀπριξ ἔχει, Εὐνόα, ἀμῶν.
 ὦ μοι δειλαία, δίχα μευ τὸ θερίστριον ἦδη

66. Wuest. points *θεσπεσιος*, *Γοργοῖ* upon the suggestion of Passow, but the old punctuation, by producing a less musical pause in the verse, gives it a tone of abruptness that seems better adapted to the sense.

drawn forth by the allusion to the Trojan war; equalling "omnia sciunt mulieres, etiam id quod ipsos Deos latuit, nempe Junonis cum Jove consortium." The precise meaning appears to require a compound of these interpretations. The *πάντα γυν. ἴς.* was probably said in a tone of irony, as Wart. conceived, but the *καὶ ὡς Ζ. ἀγ. Ἦρ.* is specified, not as the tritest of things, but as the most recondite. For it is not the fact of the nuptials, but the mode, that is alluded to. That the story of this was strange enough appears from the Schol.

Cf. Plaut. *Trinum.* i. 11, 170.

"Sciunt quid in aurem rex reginae dixerit,

Sciunt quid Juno fabulata est cum Jove."

And Juv. *Sat.* vi. 401.

"Hæc eadem novit, quid toto fiat in orbe.

Quid Seres, quid Thraces agant," &c.

Boettiger, in his book upon *Ilithyia*, p. 12, refers *καὶ ὡς Ζεὺς ἀγάγεθ' Ἦραν* to the mystic ceremonies.

65-69. Our party have now reached the crowded entrance of the palace. To enable them to keep together Praxinoe takes her friend's hand, and directs Eunoe to take that of Eutycheis, and so *εἰσένθωμες!*

68. *ἀπριξ ἔχει—ἀμῶν.* The phrase appears in a fragment of Sophron preserved by Apollon, *Dysc. de Pron.* p. 382. A. 5. Bekk. *ὑμέων γὰρ ἀπριξ ἔχονται.*

69-72. *ὦ μοι δειλαία*, announces a misfortune very natural on the occasion of endeavouring to effect an entrance through a passage thronged with people, some struggling in, and others striving to make their way out. "My summer robe is rent in twain, Gorgo! In the name of Zeus—by all your hopes of happiness, have a care, man! of my drapery!" The tearing

ἔσχισται, Γοργοί. πὸτ τῷ Διός, εἴ τι γένοιο 70
 εὐδαίμων, ὧ ἄνθρωπε, φυλάσσεο τῶμπέχονόν μεν.

ΞΕΝΟΣ.

οὐκ ἐπ' ἐμὴν μὲν ὅμως δὲ φυλάξομαι.

ΠΡΑΞΙΝΟΗ.

ἀθρόος ὄχλος·

ὠθεῦνθ' ὥσπερ ὕες.

ΞΕΝΟΣ.

θάρσει, γύναι· ἐν καλῷ εἰμές.

ΠΡΑΞΙΝΟΗ.

κεῖς ὥρας, κῆπειτα, φίλ' ἀνδρῶν, ἐν καλῷ εἴης,

70. ποττῷ. So Koen. Greg. Cor. p. 233, and Buttm. Gr. Gr. § 117, obs. 2, but others πὸτ τῷ, which Kiessl. prefers.

of her dress seems to have gone to Praxinoe's heart.

70. εἴ τι γένοιο εὐδαίμων has been generally rendered "utinam sis felix." But Wuest. "si felix fieri vis," which appears an improvement. Wuest. goes too far, however, in saying that the former interpretation is "ne sensui quidem aptum." For, "may you be blest, Sir! have a care," &c., is very intelligible. Such asyndetic expressions are familiar with our beggars, e. g. "Heaven bless your honour! throw us one halfpenny." Compare also the omission of any particle between ἐνδοὶ πᾶσαι and ὁ τὰν νυδὸν κ. τ. λ., in v. 77.

72-76. The stranger's answer betrays no want of gallantry, and Praxinoe, pleased with his deference to her wishes, ventures an observation. "A very dense multitude, Sir; they push each other like so many swine." By this time, and so parleying, she may

have emerged from the crowd at the entrance, and hence the stranger's congratulation. "Courage, my lady! we are all right at last," or "nicely situated now," or "happily circumstanced." To which Praxinoe replies: "I hope, my dear Sir, you may find yourself all right," or "be happily circumstanced," "for ever and a day, for your kind protection of us." And then, turning to Gorgo, observes, "What a good and considerate gentleman!"

72. ἐν καλῷ εἰμές. Cf. Gloss., and compare "In tuto est omnis res: omittite vero tristitiam tuam." *Ter. Adelph.* Act. II. 4. 3.

74. κεῖς ὥρας, κῆπειτα. Ad. lit. "both for next year and thereafter." Cf. Gloss. Compare δὸς δ' ἡμᾶς χαίροντας ἐς ὥρας αὐτὶς ἵκεσθαι, ἐκ δ' αὐθ' ὥρων εἰς τοὺς πολλοὺς ἐνιαυτους.

ἄμμε περιστελλων· χρηστῶ κ' οἰκτίρμονος ἀνδρός. 75
φλίβεται Εὐνόα ἄμμιν' ἄγ', ὦ δειλὰ τύ, βιάσδευ.

76. So Meineke, instead of ὦ δειλά, τὸ βιάζευ.

Hom. Hymn to Bacchus, xxv. 12, 13, in which ἐς ὥρας αὐτὶς ἴκεσθαι strongly corroborates the interpretation given above, of εἰς ὥρας in the text. Cf. Gloss. But Valcken. who translates "et hunc in annum," compares Hor. Od. i. 32. "Quod et hunc in annum. Vivat, et plures."

Fr. Jacobs compares the Italian phrase "buon giorno, e buon anno!" With the phrase ἐν καλῷ εἴης, the same critic compares a verse of Pomponius cited by Nonius in v. *Ominas* "A. Bene eveniat! B. Ita sit; et tibi bene sit, qui recte ominas." Compare, too, ἀλλ' ὀλβία τε καὶ ξὺν ὀλβιότητι ἀεὶ γένοιτ'. *Æd. Tyr.* 900.

75. χρηστῶ κ' οἰκτίρμονος ἀνδρός. This is the genitive of exclamation, worthy of note as having neither an interjection in connexion with it, nor a word expressing admiration, nor the article with the substantive, which is usual in such cases. Cf. Matth. § 371. Both these conditions are fulfilled in αἱ αἱ τῷ σκληρῷ μάλα δαίμονος! Id. iv. 40, and in ὦ μοι τῷ πώγωνος! Id. x. 40. But instances are adduced of either omission, e. g. of the article. Soph. Aj. 908. ὦ μοι ἱμᾶς ἄτας, and of the interjection. Xen. Cyrop. ii. 2, 3. τῆς τύχης, τὸ ἐμὲ νῦν κληθέντα δεῦρο τυχεῖν! Cf. Matth. in loc cit. Dalzell, on the other hand, follows Reiske's explanation, "Subaudi ἔργον· quod idem est, ac si dixisset, ἐν ᾧ ποιεῖς ἔργον ἀνδρός χρηστοῦ.

76-77. Eunoa, who seems to serve as a sort of scape-goat for the bustling, but not ill-natured, petulance of her mistress, again receives an unfavourable notice from Praxinoe. But a good push extricates her from the crowd and the scolding. κάλλιστ' ἐνδοὶ πᾶσαι, ὃ τὰν νυδὸν εἶπ' ἀποκλάξας. Παροιμία εἶρηται ἀπὸ τινὸς νυμφίου λαβόντος τινὰ νύμφην, καὶ εἰσελθόντος εἰς τὸν θάλαμον καὶ κλείσαντος αὐτόν. Schol. in MS. Flor. Valcken. doubts whether ἐνδοῖ πάσαι is to be understood as said by the bridegroom or by his father, and considers the usual sense of νυδὸς in favour of the latter. This view Fr. Jacobs adopts, conceiving it to be the part of the bridegroom's father to disperse the bridal party from the door of the wedding chamber. But this view mars the drollery of the allusion, and moreover, to make it strictly analogous, Praxinoe should then be outside herself, and have secured her friend's admission only. Compare also Id. xviii. 5, where the younger son of Atreus κατεκλάξατο τὰν ἀγαπατὰν—'Ἐλέναν, wherein the use of the middle voice is no difficulty, as the active is often used where the middle might be. Cf. Jelf. Gr. Gr. § 363. 3. and Gloss. on v. 43. Briggs admitting that ἀποκλείω "tum includendi, tum excludendi notione apud probos auctores usurpatur, quoniam qui includit aliquem eum ab exeundo excludit et prohibet," yet prefers the latter sense here. "Intellige qui puellis secum

κάλλιστ'· ἐνδοὶ πᾶσαι, ὁ τὰν νυὸν εἶπ' ἀποκλάξας.

Γ Ο Ρ Γ Ω.

Πραξινοῖα, πόταγ' ὦδε· τὰ ποικίλα πρᾶτον ἄθρησον,—

admissis uxorem exclusit. Hoc forsitan dicit Gorgo [by mistake for Praxinoe, for so it is in his text] respectu habito ad multitudinem exclusam." This is a very improbable interpretation, though not lacking its Attic salt.

78. Our party are now in the interior of the pavilion, which we may conceive to have been sumptuously adorned in honour of the solemnity. After much consideration of the nature of the spectacle which opens upon us, and in which I have in vain sought for satisfactory assistance from the commentators within my reach, it appears the safest course to note down what seems certain with regard to it, and to reserve speculation only for what must be doubtful. It appears, then, sufficiently clear that the lines from τὰ ποικίλα to v. 87, present to our view an image of Adonis laid out upon a silver couch adorned with splendid draperies, richly and accurately embroidered, and that before this idol were ranged the fruits, flowers, unguent vases, cakes, and representations of birds and beasts, which are enumerated in vv. 112-119.

Again, in verse 119, et sqq. we learn that there were "bowers of freshest green" erected within the hall or court, over which boy Cupids hovered, &c.; and a comparison of the passage quoted from Athenæus on v. 118, makes it certain that under these bowers were the κλίνας mentioned distinctly in vv. 127, 128, as appropriated, the one to Venus and the other to Adonis. And nearly

as certain does it appear that the lines from 122 to 127 are employed to describe the bower and couch of Venus. Cf. Annot. in loc.

So much seems sufficiently clear, but it may be doubted whether the ἀργύρεος κλισμός of vv. 84, 85, which Praxinoe mentions, is identical or not with the κλίνη ἄλλη of Adonis in 127. If the ἔχει of v. 128 be taken in the sense of "occupies," we must either suppose them to be the same, or imagine a second image exhibited in what may be called a second chapter of the pageant. If ἔχει be translated in the sense "owns," the necessity of both suppositions is avoided. It is perhaps most probable that the χλωραὶ δὲ σκιάδες of v. 119, introduce a new series of objects in the spectacle, and that the κλίνη of v. 127, which lies under a σκίας assigned to Adonis, is distinct from the κλισμός of v. 85.

It may also be doubted whether an idol of Venus constituted a part of the shew. She had her bower there, and couch. The hymn opens with an address to her, v. 100. To her the Horæ lead Adonis, vv. 102, 103. It is to do her a pleasure that her lover is thus honoured. v. 109.

In the description of the festival of Venus and Adonis, which Musæus gives in Τὰ καθ' Ἡρώ καὶ Λέανδρον. δὴ γὰρ Κυπριδιή πανδήμιος ἦλθεν ἑορτή, τὴν ἀνὰ Σηστὸν ἄγουσιν Ἀδώνιδι καὶ Κυθερείῳ. Vv. 42, 43.

We find in v. 45, ἡ δὲ θεῆς ἀνὰ νηὸν ἐπύχετο παρθένος Ἡρώ, as if the tem-

λεπτὰ καὶ ὡς χαρίεντα θεῶν περονάματα φασεῖς.

ΠΡΑΞΙΝΟΗ.

πότνι' Ἀθαναία, ποῖαί σφ' ἐπόνασαν ἔριθοι; 80

ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν;

79. Porson suggested Ὡς λέφθ, ὡς χαρίεντα, but the text is more graceful as well as more nervous. Stumbling at περόνημα, but to no purpose,—cf. Riemer, Schneider, and Passow—Reiske proposed περ νήματα, Valcken. θεῶν νήματα, Ruhken., θεῶν γε πονάματα, &c. The text seems undoubtedly correct.

ple of Venus was the place of assembly, &c. It would be straining a point, however, to draw any inference from this, and it is clear that ἔχει has the same sense where it is expressed as where it is understood in v. 138.

Upon the whole, perhaps, we may conclude, that there was but one idol, viz., that of Adonis, that the κλισμός of v. 85 was distinct from the κλίνη of v. 127, and that ἔχει in v. 128 only implies that one couch was appropriated to Venus, the other to Adonis.

But we anticipate our party. Gorgo, remembering perhaps her friend's taste for executing such works herself, cf. v. 37, invites Praxinoe to examine first the embroidered vestments, &c., of the idol. Cf. Gloss. on ποικίλος.

79. λεπτὰ καὶ ὡς χαρίεντα “of finest texture, and how tasteful!” Wuest. correctly prefers not to assume an ὡς before λεπτὰ, as is usual in the case of prepositions. He also places a colon after ἄθρησον, and constructs λεπτ. καὶ ὡς χαρ. as an exclamation. But admitting this, a reference to the case of τὰ ποικίλα is at the same time not to be excluded. ἔμψυχ' οὐκ ἐνυφ. in v. 83, presents a similar construction.

With the language compare Odys. x. 222,

—— οἶα θεῶν

λεπτὰ τε καὶ χαρίεντα καὶ ἀγλαὰ ἔργα πέλονται.

Ib. θεῶν περοναμάτα φασεῖς, “You will say they are the robes of gods.” Cf. Gloss. and V. R.

80. The appeal to Minerva is natural, as weaving, and all other occupations of this description, were supposed to be patronized by this goddess, hence entitled Ἐργάνη. Cf.

“Pallade placata, lanam mollire puellæ

Discant, et plenas exonerare colos.

Illa etiam stantes radio percurrere telas

Erudit, et rarum pectine denset opus.” Ovid. *Fast.* III. 817.

Hence in Id. xxviii. 1, the distaff is said to be γλαυκᾶς Ἀθανάας δῶρον. Cf. Hor. III. Od. XII. 4, 5, “tibi telas Operosæque Minervæ studium;” Tibull. II. 1, 65, “Atque aliqua assiduæ textis operata Minervæ cantat;” and Virg. *Æn.* v. 284, and ib. VIII. 409, &c.

Valeken. compares

οἷς ἔσχον χερνῆτα βίον δηναῖον, Ἀθάνη πότνια, ταῦθ' αἰσαῖ σοὶ θέσαν ἐργάτιδες. *Epigr. of Archias. Anthol.* VI. c. VIII. 10.

Ib. With this use of ἐπόνασαν, cf. “Arte laboratæ vestes,” *Æn.* I. 639, and “quale non perfectius Meæ laborarint manus.” *Hor. Epod.* v. 60.

81. Cf. Gloss.

ὡς ἔτυμ' ἐστάκαντι, καὶ ὡς ἔτυμ' ἐνδινεῦντι.
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τι χρῆμ' ὠνθρωπος.
 αὐτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέω κατάκειται
 κλισμῶ, πρᾶτον ἴουλον ἀπὸ κροτάφων καταβάλλων, 85

82. ὡς ἔτυμ', "How true to the life." Cf. Gloss. Compare

"velut si
 Re vera pugnent feriant vitentque mo-
 ventes
 Arma viri."

Hor. Sat. II. VII. 99.

83. ἔμψυχ' οὐκ ἐνυφαντά. Compare the fourth line in this pretty epigram of Λεωνίδαο Ταράντινος upon the Venus Anadyomene of Apelles, No. 45, Jac. Delect. Epigr.

τὰν ἐκφυγοῦσαν ματρὸς ἐκ κόλπων ἔτι,
 ἀφρῶ τε μορμύρουσαν εὐλεχῆ Κύπριν
 ἴδ' ὡς Ἀπελλῆς, κάλλος ἡμερώτατον,
 οὐ γραπτόν, ἀλλ' ἔμψυχον ἐξεμάξατο.
 εὐ μὲν γὰρ ἄκραϊς χερσὶν ἐκθλίβει κό-
 μαν,
 εὐ δ' ὀμμάτων γαληνὸς ἐκλάμπει πόθος,
 καὶ μαζός, ἀκμῆς ἄγγελος, κιδωνιᾶ'
 αὐτὰ δ' Ἀθὰνα καὶ Διὸς συνεννετίς
 φάσουσιν, ὦ Ζεῦ, λειπόμεσθα τῇ κρίσει.

Valcken. also compares ἔμψυχον τὸ πλάσμα. Anthol. iv. c. viii. Ep. xi., and Ἄ Βάκχα Παρία μὲν, ἐνεψύχωσε δ' ὁ γλύπτας Τὸν λίθον. Anthol. iv. c. iii. 5.

Cf. "spirantia . . aera," Virg. *Æn.* vi. 848; vivos . . vultus," *ib.* 849; "signa animosa. Propert. iii. El. vii. 9; "spirantia signa." Claud. B. Get. 612. "cum omnis solertia admiranda est tum ea quæ efficit, ut, inanima quæ sint, vivere ac spirare videantur." Cicero in Hortens. apud Nonium Marcell. v. *Inanima*.

"Contra Shaksperius, 'Antony and Cleopatra.' Act. III. sc. 3:

'Her motion and her station are as one;
 She shews a body rather than a life:
 A statue than a breather.'" *Briggs.*

Ib. σοφόν τι χρῆμ' ὠνθρωπος. This contemplative observation, in addition to its naive effect, occasions a sort of prelusive pause, favourable to the bringing forward the principal object in the next verse, especially as it is of an immobile character. With this phrase, which we have had in v. 23, and will meet again in v. 145, and in *Id.* xviii. 4, compare Plat. *Ion.* p. 534, B. κοῦφον χρῆμα ποιητῆς ἐστὶ, καὶ πτηνὸν καὶ ἱερόν; Eur. *Orest.* v. 70, ἄπορον χρῆμα δυστυχῶν δόμος; ἄμαχον πρᾶγμα, said of a woman, Xen. *Cyrop.* vi. 1, 36.

Compare also "Homo sacra res." Senec. *Epist.* 95. "Res timida est omnis miser." Ovid. *Pont.* ii. *Epist.* vii. 37.

Muretus, *V. L.* ii. c. v. p. 42, conceives that Cicero used "negotium" in a similar sense. "Callisthenes quidem vulgare et notum negotium," ad *Q. Fratr.* ii. 13, and "Teucris illa, lentum sane negotium," ad *Attic.* i. 12. Kiessl. adds "res sum prisca." Ovid. *Fast.* i. 103.

84-87. The αὐτὸς (compare the use of *ipse*, Virg. *Geor.* iv. 433, 464, &c., and Wagner, *Quæst.* xviii.) introduces the chief object of the scene, and the god of Venus' idolatry appears before us "how admirable!" reposing on a

ὁ τριφιλατος Ἄδωνις, ὃ κῆν Ἀχέροντι φιλεῖται.

ΞΕΝΟΣ.

παύσασθ', ὦ δύστανοι, ἀνάνυτα κωτίλλοισαι—
τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

87, 88. The editor has taken the liberty of using his own punctuation here. The old edd. have a full stop after κωτίλλοισαι. This Reiske and Hemsterh. removed, and put a colon after τρυγόνες. A middle course is now adopted, which seems adapted to the character of the passage.

88. ἐκκναισεῦντι. Valcken., assuming that the pres. tense was required, here suggests ἐκκνυσοῦντι, "deformant," as an improvement upon that of Salmasius, ἐκκνυζέῦντι, "gannunt," or ἐκκναιόντι. Heins., ἐκ ναύσοιο for νάσοιο, i. e. Sicily, "ex more Dorum et Siculorum, qui, pono, Siciliam κατ' ἐζοχὴν insulam nominabant." Briggs, τρυγόνες ἐν σκηναῖσιν, "velut turtures in tabernis venales," &c. But the text appears far preferable to them all.

couch of silver. Below his temples the first down of manhood droops along his cheek. "The thrice-loved Adonis, who even in Hades is loved!"

Wuest. conceives that the ἀργύρεος κλισμός was probably of the same nature as that which is called κλίνη ἀργυρόπους in Athen. II. p. 48. With the expression ἴουλον ἀπὸ κροτάφων καταβάλλων compare ἐκβάλλειν ἴουλον ἀρτίχρουν. Philost. Imagg. I, 6. ἴουλοι τε αὐτοῦ κατόντες ταῖς παρειαῖς ἐπήρθουν. Herodian. de Commodo, I. VII. 15.

— πρὶν σφῶν ὑπὸ κροτάφοισιν ἴουλους Ἀνθηῆσαι. *Od.* XI. 320.

στείχει δ' ἴουλος ἄρτι διὰ παρηίδων,
Æsch. Sept. c. Theb. v. 534.
in the description of the ἀνδρόπαις ἀνήρ.

"Flaventem prima lanugine malas."

Virg. Æn. x. 324.

Virg. Æn. VIII. 160, &c.

Warton's notion of the exhibition described in the lines before us being an embroidery, is altogether untenable. Cf. Annot. on v. 118.

87. A stranger here intrudes with a rude remark upon the conversation of our worthy dames, and its dialectic peculiarities. "Desist, wretched creatures, from your interminable prattling.—Prating turtles truly! They'll worry us to death with this eternal brogue." Wart. observes, that the poet either forgot here the "decorum characteris," in allowing the stranger to use the Doric dialect himself, or that the latter does so for the purpose of ridiculing the more shrewdly what he affects to disdain as a vulgar "patois."

Perhaps it ought also to be taken into account, that there may have been a platitude of accent about Praxinoe's Dorism, which cannot be expressed by the mode of writing the word only. Wuest. remarks: "Hospitem Dorica dialecto non uti patet inde, quod eam perstringit, et quod Gorgo, v. 93, ejus verba ita cepit, quasi vetaretur Dorice loqui," and yet retains the Doric forms in v. 88. Bothe more consistently (on Sophocles T. II. p. 394) wished

ΣΟΡΓΩ.

μᾶ, πόθεν ὄνθρωπος; τί δὲ τίν. εἰ κωτίλαι εἰμές;
 πασάμενος ἐπίτασσε· Συρακοσῖαις ἐπιτάσσεις; 90

89. Spohn assigned this, and the rest of the lines to verse 96, to Praxinoe. But, not to speak of the advantage of not meddling where there is no occasion, it is more likely, if a probability can be started on such a point, that Gorgo, who acts as guide to her friend, would be foremost to resent an affront offered to her, and as five verses supplied an ample valve for her indignation, Praxinoe may well be permitted to give the stranger a little of her mind also. Besides, there is an epigrammatic finish about v. 93 which a judicious writer would wish to give us time to appreciate, a point gained by a change of the speaker.

both verses to be altered into the Attic dialect.

With the construction of *παύσασθε* with *κωτίλλοισαι*, compare *παῦσαι φλυαρῶν*. Aristoph. Plut. 360, and Matth. Gr. Gr. 550, *d*.

88. It is better to take *τρυγόνες* as a Nom. in appos. than to suppose an ellipse of *ὄς*. Cf. Annot. on v. 45. Reiske understood *ἅπαντα* as the Acc. sing. and governed it upon *ἐκκναισεῦντι*. Kiessl. adopts the same construction, but understands *ἅπαντα* as the plur. used for *ἅπαντας*, translating “*Hæ feminæ omnia, i. e. neminem non enecabunt suo platyasmō.*” But it is obviously the Acc. on *πλατειάσδοισαι*, so the Schol. in his exegesis *ἤγουν Δωρίζουσαι πάντα*.

Briggs objects to the transition from the second person of *παύσασθ'* to the third of *ἐκκναισεῦντι*. As he was desirous of recommending an emendation of his own, he may be excused for being blind to this imitation of nature; such transitions are made every day under the like circumstances. Compare the Schol., *τοῦτο δὲ φησί τις παρεπόμενος καὶ ἀγανακτῶν ἐπὶ τῇ ἄγαν αὐτῶν ἀδολεσχίᾳ. διὸ καὶ ἐπιτιμᾷ αὐταῖς, ὡς τὰ κατὰ μέρος τῶν*

εἰκόνων ἀνερευνώσαις· εἴτα πρὸς ἑαυτὸν ἐπιστρέφων “ τρυγόνες ἐκκναισεῦντι.”

89-94. Gorgo's retort is very amusing. There is a choice humour in the long drawn and true Doric *μᾶ* with which she begins, and which was no doubt delivered with a deliberate emphasis, intended to convey how completely she felt herself at liberty to use her own mode of speaking, and to supply a practical illustration of the power of the dialect to express dissatisfaction at least; and so all through, *πόθεν ὄνθρωπος*, “where the plague did the fellow come from? What's it to you if prattlers we be? Buy your drudge, and give her your commands—commands from you to dames of Syracuse! That you may be aware of this fact also (as well as that Syracuse is our country), we are by extraction of Corinth, as also the renowned Bellerophon; Peloponnessian is the fashion of our speech. The Dorians, I venture to presume, may follow the Dorian mode.”

89. Compare Aristoph. Eccles. v. 520: Βλ. *αὔτη, πόθεν ἦκεις, Πραξαγόρα; Π. τί δ' ὦ μέλε, Σοὶ τοῦθ; Βλ. ὅ, τί μοι τοῦτ' ἐστίν;* and Thesm. v. 497, *εἰ δὲ Φαίδραν λαιδορεῖ, ἡμῖν τί τοῦτ' ἔστ;*

ὡς δ' εἰδῆς καὶ τοῦτο, Κορίνθιαι εἰμὲς ἄνωθεν,
ὡς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·
Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωρίεσσιν.

ΠΡΑΞΙΝΟΗ.

μὴ φυη, Μελιτώδες, ὅς ἀμῶν καρτερὸς εἴη,

94. For the conj. *φυῆ*, which is the vulgate, Herm. read *φυῖη*, and so Matthiæ, which Buttman improved into *φύη* (Cf. Gloss.) which is found moreover in the MS. Paris. The sense certainly appears to require the optative, but the quantity of the conjunctive, "probably with *v* long," (sec. Buttman. Irregular verbs in *v*. *φύω*), does not form a second objection to its remaining here, as J. W. supposed, "*φυῆ* si bene Græcum esset priorem corripere deberet."

and *τί μοι πολὺ πλόονα μοχθῶν*; Bion. v. 4.

90. Compare Plaut. Pers. II. 4, 2, "Emere oportet, quem tibi obedire velis;" and Trinum. IV. 3, 54. "Emere melius est, cui imperes." Soph. Œd. Col. 836. *μὴ 'πίτασσε' ἢ μὴ κρατεῖς*. And Aj. 1107,

*ἀλλ' ὠνπερ ἄρχεις ἄρχε, καὶ τὰ σέμν' ἔπη
κόλαζ' ἐκείνοισ.*

Ib. Συρακοσίαις ἐπιτάσσεις; Dorvill. compares this with Chariton, I. VII. p. 118, 17, "Ἕλληνας εἰμί, Συρακούσιος, γένος Δωριεύς." Valcken. quotes the speech of Hermocrates, the Syracusan, in Thucyd., I. VII. c. 77. ὅτι οὐκ Ἴωνες τὰδε εἰσίν, οὐκ Ἕλλησπόντοιοι, καὶ νησιῶται, — ἀλλὰ Δωριεῖς, ἐλεύθεροι ἀπ' αὐτονόμου τῆς Πελοποννήσου τὴν Σικελίαν οἰκοῦντες. "Notanda hæc superbia, quæ ex patriæ antiquitate priscaque ejus origine petita est. Syracusæ, antiqua urbs, auctoritate Alexandriam longe superabant, magis etiam Corinthus, unde Syracusæ ducebant originem." F. J.

91. Κορίνθιαι. "A prosperous beginning here, as in Italy, invited more attempts. It was, according to Thu-

cydides (lib. VI. 3), in the very next year after the founding of Naxos, that Archias, a Corinthian of Heraclidean race, led a colony to Sicily. To the southward of Naxos, but still on the eastern coast, he found a territory of uncommon fertility, with a harbour singularly safe and commodious. Within the harbour, and barely detached from the shore, was an island, about two miles in circumference, plentifully watered by that remarkable fountain, which, through the poets chiefly (compare Id. I. 117, Id. XVI. 102, Mosch. VIII.) has acquired renown by the name of Arethusa. Expelling the Sicel inhabitants from this advantageous post, or reducing them to slavery, he founded the city which became the great and celebrated Syracuse." *Mitford's History of Greece*, vol. I. p. 318.

From this origin Syracuse is styled πολυκλάρων Ἐφυραίων — μέγα ἄστν in Id. XVI. 83, 84; and — ἄν ὡς Ἐφύρας κτίσσε ποτ' Ἀρχιάς, νάσω Τρινακρίας μυελον, in Id. XXVIII. 17, 18.

92. ὁ Βελλεροφῶν. Cf. Hom. VI. 155. and Pind. Olymp. XIII. &c.

94-95. The interpretation of these

πλάν ενός· οὐκ ἀλέγω, μή μοι κενεάν ἀπομάξης. 95

Γ Ο Ρ Γ Ω.

σίγα, Πραξινοά· μέλλει τὸν Ἄδωνιν αἰίδειν

95. Muretus and Toup both propose *κονίαν* for *κενεάν*. The latter adds : “De veste sua, ne quid detrimenti capiat scilicet, sollicita est, ut supra, Praxinoā. Quare ad hominem se convertit et dicit: ‘unum tantum metuo, ne pulverem in me abstergas.’ Quod verum videtur: idem *κόνιν*, *κονίαν* et *κονιορτόν* Huc egregie facit Lucas x. 11. Καὶ τὸν *κονιορτόν* τὸν *κολληθέντα* ἡμῖν ἐκ τῆς πόλεως ὑμῶν ἀπομασσόμεθα ὑμῖν. Quod plane geminum germanum est.” Upon which Briggs notes: “Equidem Toupīi explicationem veram puto; at pro ἀπομάξης melius forte legeremus ἀπομάξη voce media.” In support of *κονίαν* Wart., in his Addenda, states that in the Cod. Laurent. 37, he found the Gloss. *ποδέαν*, which barbarous word he conceives to mean “pedestrem,” and therefore infers that *κονίαν* must have been in the text, “ut tota interpretatio sit, pedum pulverem.” Græfe emends it into *γενεάν*, and explains, “non sollicita sum, quasi tu nobis genus nostrum, quo Dorienses sumus, eripere possis, et velut abstergere in nobis patrium Dorismi colorem. ‘Du sollst mir meine Nationalität nicht vermischen wollen!’” Fontaine into *κυνέαν* in the sense of “a parasol.” The rest are unworthy of remembrance.

verses has given much trouble. It is doubted whether *πλάν ενός* is to be connected with v. 94, or with what follows, whether *οὐκ ἀλέγω* is to be taken absolutely, or in union with the rest of the line: again, to whom or what *ένός* is to be referred, and in what sense *κενεάν ἀπομάξης* is to be understood. Wuest., Kiessl., and others, connecting *πλάν ενός* with the preceding line, understand them of King Ptolemy. Muretus, pressing the sense of *φύη*, understands them of Ptolemy’s heir; others of Praxinoe’s husband, which Dalzell adopts, and which seems preferable with this punctuation, notwithstanding Briggs’ objection, “accuratius dictum fuisset *πλάν δύο* cum *ἀμέων καρτερὸς* non *ἐμοῦ καρτερὸς* dicat Praxinoā;” but Sanctamand, in a MS. note given by Wart. in his Addenda, puts a full stop after *εἶη*, and renders, “Te non metuo ne mihi imperium quandoque facias, aut ullo alio mods noceas, sed hoc solum ne nil admetiens mensuram abstergeas,” add-

ing “Ironicum ut dixi scomma, non hactenus animadversum. Interpunctionem etiam hanc postulat sententia præcedens: Quis enim est ille cujus solius imperium non detrectant Praxinoā et Gorgo? Liberæ esse optant, et sui juris; quod ipsarum characteri longe convenientius.” Of the sense of *κενεάν ἀπομάξης* Heins. and others take the same view as Sanctamand, assuming *χοίνικα* as subintell. with *κενεάν*, which appears to have been the conception of the Schol. also. *Μή μοι κενὸν τὸ μέτρον ἀποψήσης*. The allusion is thus supposed to be to the custom of the allowances of corn to slaves being measured in a chænix, and a rod, called in Lat. *hostorium*, in Gr. *ἀπόμακτρα*, Angl. a *strickle*, being used to wipe off or level the corn in the measure. Hence *τὴν χοίνικα ἀπομάττειν* is presumed to be a proverbial expression, equivalent to “to give scant measure,” to which an additional force, which is variously developed, is supposed to be conveyed by the epithet

ἀ τῶν Ἀργείας θυγάτηρ πολυῖδρις αἰιδός,
ἄτις καὶ Σπέρχιν τὸν ἰάλεμον ἀρίστεισε

98. For καὶ Ahlwardt conjectured κ'εῖς, and Reiske πέρυσιν for Σπέρχιν.

κενεάν. Heins. explains "Non vereor ne tu, qui mihi nihil admetiris, mensuram abstergas: non metuo ne mihi noceas, qui nunquam prodesse potuisti." Erasmus: "Fallit igitur, qui nondum plenam absterget, ita simulans aliquid redundare. Sentit se non esse illi ancillam, ut ab eo debeat objurgari. Heri offensi defraudant servos suo demenso." Wuest., upon the authority of Spohn, Passow, Meineke, "'non sum valde sollicita ne hostorio vacuum modium mihi deradas; h. e. non curo ne tu me tanquam servam parca mensura coercere volens, e vacuo modio aliquid demere laboraveris, vel: ne frustra laboraveris nobis imperitans, quippe in quas nullum habes imperium."

Valcken., who offers no interpretation of his own, objects to this view in general, that no similar proverbial expression has been found, that the ellipse of χοῖνιξ is not confirmed by a parallel; and lastly, "quomodo mensuram quis vacuum dici potest radio abstergere? Sed κενεάν χοῖνικα ἀπομάζαι, qua tandem ratione significabit parca manu demensa præbere?" The first objection Wuest. answers by a reference to the loss of the Mimes of Sophron, and of so many Greek comedies "in tantâ scriptorum, quæ vitam quotidianam tangunt, penuria minimum mirandum est multa Theocritea sine exemplo esse." The second, Valcken. is ready to wave himself; and it is the very impossibility which forms the substance of the third that gives a

humour to the expression, and makes it probable that it may have passed into a proverb. Another explanation is offered in a Schol. in the Flor. and Paris. MSS. μὴ ἄπρακτον ἀποσπογγίσγης, which Wordsworth, supplying μάκτραν, is disposed to adopt, in the general sense of "ne actum agas, ne vacuum mortarium abstergas," adding "simili fere translatione operam ludere dixit Persius, v. 138, digito terebrare salinum." Now, with all submission, this is quite wide of the meaning of the passage in Persius, which does not attempt to represent an impossibility, but paints, with graphic fidelity, a poverty which we in this country know to be very possible. Moreover the literal meaning of the Gloss. appears to be, "Don't sponge away" [i. e. don't cleanse] "to no purpose," an adherence to which avoids Valcken.'s precipitate condemnation of it, Adon. p. 359, c., and, according to this view, the passage may mean, "Don't clean an empty vessel," i. e. with a direct application, "don't endeavour to improve what is perfect," viz., our pronunciation.

Scaliger again supplies γνάθον to κενεάν, and explains to very little purpose, "At tu mihi imperare non potes, ut males sufflem, quas tu alapis cædas: sed unum tantum vereor, ne vacuas malas cædas. Videtur hoc dictum in eos, quorum imperium contemnebant. Potes imperare servis tuis, ut malas inflent, quoties eos vis cædere: nobis liberis non potes hoc imperare: sed

φθεγξείται τι, σάφ' οἶδα, καλόν· διαθρύπτεται ἤδη.

ΓΥΝΗ ΑΟΙΔΟΣ.

δέσποιν', ἅ Γολγώς τε καὶ Ἰδάλιον ἐφίλασας, 100

100. Ἰδάλιον ἐφίλασας] “offendit me aoristus sic positus et brevis syllaba in exitu hexametri producta, licet in arsi collocata sit. Fortasse legendum *πεφίλακας*, quandoquidem adhuc in deliciis habet hæc loca Venus, ad Homeri-

potes per injuriam imprudentibus malas vacuas depalmare.” Brodæus understands *χεῖρα*, and renders “ne tu mihi colaphum infringas.” Auratus, *πληγὴν*, &c.

The other explanations that have been offered may be safely omitted; for the emendations that have been proposed cf. V.R. With the vulgate reading Kiessl. appears correct in supposing *οὐκ ἀλέγω* to be placed absolutely, as in Id. xxvi. 27, at least in reference to the following part of the verse, for the versions which make *οὐκ ἀλέγω μὴ* equivalent to “non vereor ne,” seem highly suspicious. In support of this view he quotes Id. xxvi. 27, and Id. xi. 389. Thus the passage may be rendered: “May there never be but one to master us, sweet Proserpine!” (Then directly to the intruder), “I care not for you, Sir.” (He is probably retiring, but the woman’s taunt must follow him): “Don’t stint, I pray you, a measure that was never full.” “Don’t strickle” or “level an empty quart.” This may have been a saying of the day in Alexandria, used to imply that the person addressed was rather ill-favoured, and looked very like a man whose domestic arrangements were not of a liberal description. If Praxinoe was really guilty of using a “slang” phrase, the monitory *σίγα* of the next line becomes more than appro-

priate. Mr. Chapman’s version of the passage coincides to some extent with this conception of its meaning.

“Nymph! grant we be at none but one man’s pleasure,

A rush for you—don’t wipe my empty measure.”

The latter part of which, however, he explains in a note as corresponding with the English adage, “Don’t measure my corn by your bushel.”

If it be preferred to follow Briggs, Spohn, and others, in connecting *πλάν ἐνός* with *οὐκ ἀλέγω*, in support of which Briggs quotes Id. v. 84,

πλάν δύο τὰς λοιπὰς διδυματόκος αἴγας ἀμέλω,

the preceding verse may be regarded as a wish in general that the speaker should have no masters, with a particular allusion, of course, to the person against whom the distich is levelled, and this line be rendered, “I have no concern but one; do not, may I ask the favour? [*μοι*] do not level an empty quart!”

96-97. “Hush, Praxinoe! the songstress famed for minstrel lore, the daughter of the Argive woman, is about to chaunt the Adonis.” Τὸν Ἄδωνιν is probably here used as the title of a hymn in honour of that idol. Similar instances will be found in Annot. on v. 98.

98. Toup is followed by Kiessl.,

αἰπεινόν τ' Ἐρυκα, χρυσῶ παῖσδοισ' Ἀφροδίτα,
οἶόν τοι τὸν Ἀδωνιν ἀπ' ἀενάω Ἀχέροντος

cum illud ὃς Χρύσην ἀμφιβέβηκας.— Γολγῶς. Hæc est Valekenarii correctio pro vulgato Γολγόν, quæ forma haud scio an jure improbetur. Quemadmodum enim Ταρσός et Ταρσοί, Ἴσσός et Ἴσσοί in usu est, ita fortasse etiam Γολγός et Γολγοί dictum est. *Wuest.*

101. “Χρυσωπίζουσ’ Ἀ. Scaligero placuit; χρυσῶ (pro ἀντὶ χρυσοῦ positum) παῖσδουσ’ Ἀ. Casaubono; χρυσῶ πείθουσ’ Ἀ. Hemsterhusio.” *Gaisf.* “Ingeniosissime Bergkiius χρυσῶπις δι’ Ἀφροδίτα.” *Meineke.*

Schneider, *Wuest.*, and those whom the latter cites as his authorities, in his rendering thus: “Quæ in canendo Sperchide, quod carmen lugubre est, primas tulit,” and in understanding Sperchis as the name of a mournful song, an *ιάλεμος* composed in honour of Sperchis and Bulis, whose patriotism in devoting themselves to death for their native Sparta is renowned in Grecian story. The circumstances are detailed in Herodot. lib. vii. 134, sqq. When Darius sent his envoys to solicit earth and water from the states of Greece, the indignation of the Lacedæmonians triumphed over the respect due to the sanctity of the ambassadorial character, and the unfortunate agents of barbarian insolence paid the forfeit of their lives.

The anger of Talthybius, the herald of Agamemnon, who had been deified, and honoured with a temple in Sparta, and whose descendants enjoyed there, hereditarily, the heraldic functions and emoluments, was provoked at this outrage, and so μετὰ δὲ ταῦτα τοῖσι Σπαρτιήτῃσι καλλιερῆσαι θυομένοισι οὐκ ἐδύνατο· τοῦτο δ’ ἐπὶ χρόνον συχνὸν ἦν σφι. ἀχθομένων δὲ καὶ συμφορῇ χρεωμένων Λακεδαιμονίων, ἀλῆς τε πολλάκις συλληγομένης, καὶ κήρυγμα τοίονδε ποιευμένων, εἴ τις βούλαιο Λακεδαιμονίων πρὸ τῆς Σπάρ-

της ἀποθνήσκειν, Σπερθίης τε ὁ Ἀνηρίστου, καὶ Βοῦλις ὁ Νικολέω, ἄνδρες Σπαρτιῆται, φύσει τε γεγονότες εὖ, καὶ χρήμασι ἀνήκοντες ἐς τὰ πρῶτα, ἐθελονταὶ ὑπέδυσαν ποινήν τισαι Ξέρξῃ τῶν Δαρείου κηρύκων τῶν ἐν Σπάρτῃ ἀπολομένων. οὕτω Σπαρτιῆται τούτους ὡς ἀποθανεμένους ἐς Μήδους ἀπέπεμψαν.

The person who is here called Sperthias bears the name of Sperchis in Plutarch, Lucian, Stobæus, and Suidas, and that a song, containing an eulogy on both the heroes may have been known by the name of one is supported by the analogy of the Scolion in honour of Harmodius and Aristogeiton being styled from the first only, as in Aristoph. *Acharn.* 979.

οὐδὲ παρ’ ἐμοί ποτε τὸν Ἀρμόδιον
ᾄσεται

ξυγκατακλιναίς,

And so Antiphanes in Athenæus, lib. xi. p. 503.

ἔπειτα μηδὲν τῶν ἀπηρχαιωμένων
τούτων περάνης, τὸν Τελαμῶνα, μηδὲ
τὸν

Παιῶνα, μηδ’ Ἀρμόδιον.

Here the names of three Scolia appear, derived from those of the persons whom they celebrate, of which usage instances may be multiplied, and, what is worthy of remark, the article is omitted with the last, as in

μηγὶ δωδεκάτῳ μαλακαίποδες ἄγαγον ὦραι,
βάρδισται μακάρων, ὦραι φίλαι, ἀλλὰ ποθειναὶ

103. *μαλακαὶ πόδας* approved by Sanctamand, has been adopted by Kiessl. It appeared in MS. K.

the line before us. Other instances of such titles of songs are supplied by Toup in his Append. Not.

Valcken., upon the ground that the happy termination of the adventure of Sperchis and Bulis rendered it a fit subject rather for a Scolion than an Ialemos, suspects that the latter word is here to be understood as "jejunum et frigidum carmen," which is one of the senses it bears in Hesychius. In this case τὸν *ιάλεμον* must be regarded as an expression of Gorgo's opinion of the demerits of the Scolion Sperchis, and the passage will be "who won the highest mead, even in the execution of Sperchis, that miserable song." But Valcken. does not rest with this. As *ιάλεμος* is employed also to denote τὸν *ψυχρὸν ἀνθρωπον*, he would desire to discover the existence of some Sperchis, *ἠλίθιος καὶ ψυχρός*, and so in truth a living *ιάλεμος*, who must also be a frigid poetaster, and a well-known character in Alexandria, of whose peculiarities the minstrel might have given such a vivid portraiture, by song and gesticulation, as to deserve the encomiums in the text. In support of the mode of expression introduced by this vague conjecture, he quotes, among other less apposite parallels:

"Pastorem saltaret uti Cyclopa.—"

Hor. l. Sat. v. 63.

Jacobs meets Valcken.'s objection to Toup's view of the passage, by supposing the subject of the song

to be limited to that portion of the story which appears in the passage of Herodotus quoted above. And indeed the melancholy expression of the last sentence in it might have suggested a composition of this character to a reader of a poetical temperament.

Moreover it was observed by Matthiæ, as Wuest. intimates in loc., that the story of Sperchis could not have been carried on to its close by a Greek poet, as in that case the praise of Persian magnanimity must have predominated over that of Spartan self-devotion. This observation, no doubt, supplies an answer to Valcken.'s objection. But it may be fairly questioned whether we should not gain a closer harmony with the deep tones of Grecian feeling, by supposing a composition of this description to have foreshadowed or even embodied the disaster of the sons of Sperchis and Bulis, for as Herodotus, lib. vii. 137, informs us: *Οὕτω ἡ Ταλθυβίου μῆνις, καὶ ταῦτα ποιησάντων Σπαρτηγέων. ἐπαύσατο τὸ παραντίκα, καὶ περ ἀπονοστησάντων ἐς Σπάρτην Σπερθιέω τε καὶ Βούλιος. χρόνω δὲ μετέπειτα πολλῷ ἐπηγέρθη,—* And the result finally was, that in the Peloponesian war Nicolas the son of Bulis, and Aneristus the son of Sperthias, who had been sent by their countrymen as envoys to Asia, were betrayed by Sitalces of Thrace, seized in Bisanthe, conveyed to Attica, and put to death. Is it not, at

ἔρχονται, πάντεσσι βροτοῖς αἰεὶ τι φέροισαι. 105

Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,

105. Others place a comma after βροτοῖς, and connect it with ποθῆναι ἔρχονται.

least, not improbable, that the character of mind which loves to trace the influence of a dark and imperious destiny upon the crimes and misfortunes of families, from generation to generation, would have led a poet who took the tale of Sperchis and Bulis for his theme, to contemplate his subject rather with sad than exulting feelings; to forget the shout of triumph that, we may imagine, burst from every hill and valley of Sparta, to welcome the return of those devoted patriots, in the widow's shriek, and wail of sorrow that mourned the fate of the sons who were believed to have fallen victims to that stern spirit of supernatural retribution, whose exactions their fathers had heroically, but vainly, sought to satisfy. A comparison of specimens of this class of composition would shew whether Matthiæ's mode of accounting for the melancholy character of the Sperchis, or this, is the more probable. But the admission of either is sufficient to exclude the force of Valcken.'s objection.

With the construction Σπέρχιν ἀρίστειν, Wart. compares Ὀλύμπια νικᾶν; στάδιον μὲν ἀρίστειν (but this has been emended), Pind. Olymp. x. 76; and "vicit Olympia," Ennius; but these, perhaps, may not appear sufficiently close in analogy to supersede the mental reference to the Ἄδωνιν αἰεῖν of v. 96, which is all that is to be understood by the expression *sub-intell.* αἰεῖδουσα. With this view of the

construction of ἀρίστειν a remark of Dissen's coincides: "Recte dicitur aliquis πάλην, δρόμον, μάχην ἀρίστειν, sed non dici protest ἀρίστειν χῶρον, πεδίον, στάδιον, si hoc pro curriculo sit." Annot. *Olymp.* x. 64.

Soph. Elect. 122, quoted by Kiessl., is not in point.

99. "She will pour forth an exquisite strain, I have no doubt. She already begins the impassioned gesture." Cf. Gloss. on διαθύπτεται. This word and φθεγξέται probably denote the chief part of a singing woman's performance on such an occasion, the latter alluding to the intonation, &c., of the voice, the former to the rhythmical movement of the person in conformity with the character of the piece.

100. The hymn begins with an address to Aphrodite, and a commemoration of three favourite haunts of the goddess in her insular domain of Cyprus, Golgos, Idalium, and steepy Eryx; similarly Chryses in his prayer to Apollo.

κλυθί μεν, Ἄργυρότοξ' ὅς Χρύσην ἀμφιβέβηκας,

Κίλλαν τε Ζαθέην, Τενέδοιό τε Ἴφι ἀνάσσεις,

Σμινθεῦ! *Hom. Il.* i. 37.

Thus also in an epigram of Posidippus:

ἂ Κύπρον, ἄτε Κύθηρα, καὶ ἂ Μίλητον ἐποιχνεῖς,

καὶ καλὸν Συρίας ἵπποκρότου δάπεδον,

ἔλθοις ἴλαος Καλλιστίφ, ἢ τὸν ἐραστὴν

ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν,
ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·

οὐδέ ποτ' οἰκείων ὤσεν ἀπὸ προθύρων.

Such enumerations, independent of the poetic ornament they impart to the piece itself, may have been intended to confer a species of heraldic dignity upon the deities in whose honour they were made. To awaken, moreover, the recollection of localities where they were worshipped, may have been considered a natural way of pleasing beings who differed too little from human nature to escape its foibles.

For collocations similar to that in the text, cf.

“Nunc, o cæruleo creata ponto,
Quæ sanctum Idalium, Syrosque aper-
tos,
Quæque Ancona, Cnidumque arundi-
nosam
Colis, quæque Amathunta, quæque Gol-
gos,
Quæque Dyrhachium Adriae taber-
nam;” *Catull.* xxxvi. 11.
Sancte puer, curis hominum qui gaudia
miscet,
Quæque regis Golgos, quæque Idalium
frondosum, *Ibid.* lxi. 95.

101. χρυσῶ παῖσδοισ' Ἀφρ. “Thou with gold for ever toying, Aphrodite!” “Dea autem, quæ ipsa est aurea, aureis etiam παιγνίοις aureoque ornatu utitur.” F. J.

Perhaps in allusion to this taste of the goddess, Battus in *Id.* x. 32, exclaims: αἶθε μοι ἦς ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι, χρύσειοι ἀμφοτέρω κ' ἀνακείμεθα τᾷ Ἀφροδίτῃ.

The phrases “Venus Aurea,” χρυσῆ and πολύχρυσος Ἀφροδίτη are fami-

liar to all. On *Il.* iii. 64, Eustathius writes: ἡ Γραμματικὴ Ἰστιαία πεδίων εἶναί φησι Χρυσοῦν καλούμενον, ἐν ᾧ Χρυσῆς Ἀφροδίτης ἱερὸν καὶ τιμὴ. Θεόκριτος δὲ μεταλαβὼν τὸ νόημα,— χρυσῶ παίζουσαν Ἀφροδίτην φησί.

The Schol. observes on the text: διὰ τούτου δηλοῖ, ὅτι οἱ ἐρωῶντες χρυσῶ πείθουσι τοὺς ἐρωμένους, whence Hemsterhusius' emendation, cf. V. R. For the usage of παίζω cf. Gloss. on v. 42.

“Forsitan παίζουσα verti debbat illudens, sive per ludum decipiens.” *Briggs.*

102–106. “How fair is the Adonis whom the soft-footed Hours have, in the twelfth month, led hither to thee from the ever-flowing Acheron; the dear Hours, the slowest of the Immortals; yet fondly longed for do they come, bringing for aye some blessing to all mankind;” or with the comma after βροτοῖς, “longed for by all mankind, as they ever bring some blessing.”

103. Μηνὶ δυωδεκάτῳ.

“— luctus monumenta manebunt Semper, Adoni, mei, repetitaque mortis imago Annua plangoris peraget simulamina nostri.” *Ovid. Met.* x. 725.

104. βάρδιστα μακάρων, Slower, therefore, even than Vulcan, Κυλλοποδίω, and yet in *Ovid. II. Met.* 118. Jungere equos Titan velocibus imperat Horis.

Jussa deæ celeres peragunt:

But the impatience of expectation explains the epithet in the text, as the “nox longa,” “dies lenta,” and

τὴν δὲ χαριζομένα, πολυώνυμε καὶ πολύναε,
 ἃ Βερενικεία θυγάτηρ, Ἑλένα εἰκυῖα, 110
 Ἄρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.
 πὰρ μὲν οἱ ὄρια κείται, ὅσα δρυὸς ἄκρα φέρουσι,

112. Πὰρ μὲν οἱ. Herm. objecting to the shortening of *μὲν* before *οἱ*, pro-

“piger annus” of Hor. i. Epist. 1, 20, 21; so in *Romeo and Juliet*, Sc. II.

“So tedious is this day,
 As is the night before some festival
 To an impatient child, that hath new
 robes,
 And may not wear them.”

Compare too “tardis . . mensibus,”
 Virg. Georg. i. 32.

As the Horæ here lead Adonis to
 Aphrodite, so in Moschus, II. 160, they
 prepare the couch of Jupiter and Eu-
 ropa. Compare also Id. i. 150.

105. αἰεὶ τι φέρουσαι. So in Hesiod.
 Ἔργα κ. ἡμ. 822, days that bring no
 advantage with them are described as
 οὐ τι φέρουσαι.

αἶδε μὲν ἡμέραι εἰσὶν ἐπιχθονίοις μέγ'
 ὄνειρα.

αἶ δ' ἄλλαι, μετὰ δουποὶ, ἀκήριοι, οὐ τι
 φέρουσαι.

Compare Hor. A. P. v. 175:

Multa ferunt anni venientes commoda
 secum;

but in a different sense αἰὼν πάντα
 φέρει, Platon. Epigr. XIX., Anthol. Gr.
 tom. I. p. 106, with which compare
 “omnia fert ætas,” Virg. Ecl. ix. 51.
 Huschke. Anal. Litter. p. 336, ob-
 serves that the Horæ were styled αἶ
 πάντα φέρουσαι by Heraclitus.

106-112. The minstrel here narrates
 that Arsinoë, whom she does not omit
 to compliment, Ἑλένα εἰκυῖα, held

this solemnity in honour of Adonis in
 gratitude to Aphrodite for having im-
 mortalized her mother Berenice, by
 instilling ambrosia into the breast of
 the mortal woman.

106. Κύπρι Διωναία. Compare
 Κύπρον ἔχοισα, Διώνας πότνια κόρα
 Id. XVII. 36.

107. Ἀνθρώπων ὡς μῦθος, cf. Eur.
 Iph. Aul. 72.

ὡς ὁ μῦθος ἀνθρώπων ἔχει.

“Ut perhibent,” Virg. Æn. iv. 179,
 and ὡς φαντί in v. 137.

108. Compare Id. XVII. 37. Similarly
 the same goddess immortalizes Æneas,
 Ovid. Met. xiv. 606.

“Ambrosiâ cum dulci nectare mistâ
 Contigit os; fecitque Deum.”

Compare too Pind. Ol. i. 100, with
 regard to the efficacy of ambrosia.
 Could the verse before us glance at
 the art of embalming?

109. Τὴν δὲ χαριζομένα. In the open-
 ing of Eur. Hippol., Aphrodite de-
 clares herself not insensible to such
 homage.

ἔνεστι γὰρ δὴ κὰν θεῶν γένει τόδε,
 τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο.

Ib. πολυώνυμε. Compare
 πολλὴ μὲν ἐν βροτοῖσι κοῦκ ἀνώνυμος
 θεὰ κέκλημαι Κύπρις, οὐρανὸν τ' ἔσω.
 Eur. Hippol. 1, 2.

Cf. Gloss.

112. “Beside him lie every offering
 of the season, as many as the topmost

παρ δ' ἀπαλοὶ κᾶποι, πεφυλαγμένοι ἐν ταλαρίσκοις
ἀργυρέοις, Συρίω δὲ μύρω χρύσει' ἀλάβαστρα·

posed, ad Orphic. p. 781, παρ μὲν οἱ κεῖθ' ὄρι', a verse which the minstrel's ear would never have tolerated. Briggs for the same reason suggests παρ γέ οἱ or παρ ῥα οἱ. Fr. Jacobs, in defence of Εὐξαμένω γάρ οἱ ἦλθε, in Epigr. of Simonides, No. 53, p. 202, vol. i. Anthol. Græc. writes: "correptum γάρ, ut ap. Homer Ἴλ. β. 665, λ. 339, ψ. 865, ω. 72, sic etiam infra, p. 192, nr. 266, ἐφάνη γάρ οἱ αὐτά. Tull. Gem. ap. Plan. p. 331, St. (T. II. p. 688, nr. 205), δέϊσε γάρ οἱ φρήν. Moschus. Eid. iv. 25, ἦ γάρ οἱ αὐτᾶ. Ib. 42, πολέων γάρ οἱ ἔργον. et in plurimis aliis locis quæ ut omnia cum Herm. ad Orph. p. 775, s. pro depravatis habeam, a me impetrare non possum." And similarly in defence of σῆμα μὲν οἱ, which Herm. would alter into σῆμα δέ οἱ. in Append. Epigr. No. 51, v. 46, in vol. ii. Anthol. Græc. Cf. also Spitzner de Vers. Græcor. Heroic. p. 36, and Thiersch. Gr. Gr. § CLVI.

Ib. φέροντι. Briggs and Meineke read φέρονται, which Spohn. also preferred. Gaisf. enumerates ten MSS. in which this reading appears. Briggs renders "juxta eum enim maturi jacent quicunque feruntur fructus." Schaefer, not taking this lection into account, writes "Malim tamen δρύες ἄκρα; nam ἀκρόδρυον, quod nonnullis placet de arbore dici, ego quidem pro certo non adfirmem." Eustathius on Il. vi. p. 481, 7, quotes, among other instances of διάλυσις· καὶ παρὰ Θεοκρίτῳ, τὸ Δρυὸς ἄκρα, ἦτοι ἀκρόδρυα, and the Schol. observes πάντα φησι τὰ ἀκρόδρυα περιτίθενται (παραιτίθενται, Toup), τῷ Ἀδωνιδι. κ. τ. λ. on which notices, and on ἀκρόδρυα meaning "fruits," Briggs relies for his emendation. But as ἀκρόδρυα, τα, comes to mean "fruits," because they grow at the extremities of branches, it is only to be expected that passages may occur, in which such extremities may be said to bear them. Cf. a fragment of Sappho, which appears in the Schol. on Id. xi. 39, as emended by Hemsterhusius:

ὡς γλυκύμαλον ἐρεύθεται ἄκρω ἐπ' ὄσδω,
and τὸ δὲ ἐπ' ἄκρω τοῦ ὄζου στρουθὸς διορώχεν, ἃ δὴ καὶ ἥδιστα σύκων δοκεῖ.
Philostratus, Icon. I. 31.

And again the use of δρυὸς for the plural is aptly compared by Kiessl. with τροχὸν ἄρματος in Id. xvi. 72, and ἰχθύος ἀγρευτῆρες in Id. xxi. 6. Hence the vulgate reading is retained.

branches of the fruit trees bear. Beside him parterres of delicate flowers, preserved in silver frails."

113. παρ δ' ἀπαλοὶ κᾶποι. Toup quotes in illustration the following passage from Julian in Cæsar. p. 329. Ed. Spanhem.: καὶ ὁ Σεληνός· Ἄλλ' ἢ τοὺς Ἀδώνιδος κήπους ὡς ἔργα ἡμῖν, ὡς Κωνσταντῖνε, ἑαυτοῦ προσφέρεις; (MS. προφέρεις;) τί δὲ, εἶπεν, εἰσὶν οὐς λέγεις Ἀδώνιδος κήπους; αἱ γυναῖκες (leg. οὐς αἱ γυναῖκες) ἔφη, τῷ τῆς Ἀφροδίτης ἀνδρὶ φυτεύουσιν ὄστρακίοις ἐπαμυσάμεναι γῆν λαχανίαν. Χλωρῶσαντα δὲ ταῦτα πρὸς ὀλίγον, αὐτίκα ἀπομαραίνεται.

114. "And golden alabasters, with Syrian unguent filled." The Syrian unguent was held in high esteem, cf. Gloss. and this, as well as its being a foreign article, causes it to be mentioned here, for Alexandria was at this time famous herself for similar luxuries, as we learn by a quotation from Apollonius, ἐν τῷ περὶ μύρων, in Athenæus, lib. xv. p. 689. Ἦκμασε δὲ καὶ τὰ ἐν Ἀλεξανδρείᾳ διὰ πλοῦτον καὶ διὰ τὴν Ἀρσινόης καὶ Βερενίκης σπουδῆν.

To such an extreme was the use of unguents carried by the ancients that we are informed by the same authority

εἶδατά θ', ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται, 115
 ἄνθεα μίσγοισαι λευκῶ παντοῖ' ἄμ' ἀλεύρῳ·

115. πονέονται. "Quamvis πονεῖσθαι interdum idem ac πονεῖν significare videatur, quia Doricum -οντι frequenter in talibus in notius -ονται fuit transmutatum, scriptum hic olim πονέοντι prae suspicarer cum G. Koenio ad Gregor. de Dial. p. 97, et Jo. Toupio, in Epist. ad Warton, p. 340. Πονέονται tamen Codices collati tenaciter retinent: nisi quod in uno legitur Rom. ποιεῦνται," &c. Valck. in loc. Boissonade introduces the conjecture, following the rash example of Brunck, and without furnishing any additional reason in his note to that of Valcken., which does not convince; for that -οντι sometimes passed into -ονται, only proves it possible that it might have done so here, and the usage of the language generally is in favour of the Dep. form. In early Greek it alone is found, and as well otherwise as in trans. s. c. acc. e. g., Τύμβον δ' οὐ μάλα πολλὸν ἐγὼ πονέεσθαι ἄνωγα. II. XXIII. 245, Odys. IX. 250, &c., while πονέω is rarely trans., especially c. acc. rei., although we have an instance of this construction in v. 80 of this Idyl (Cf. Gloss.), a comparison of which appears to enforce the full reflex sense of the middle voice in this line. The reading ποιεῦνται, which occurs in one MS. and on which Valcken. observes "minime absurdum videtur: πονεῖν nusquam a me lectum fuit de panibus vel placentis adhibitum; πλάσαι et πέψαι frequentantur: ποιεῦνται commendare poterint voces notissimæ, ἀρτοποιός, σιτοποιός," &c., appears to me to corroborate the termination in -ται; and the occurrence of πονέω or πονέομαι in this sense being rare, is rather an argument in favour of its genuineness. That it may be so used is shewn by a passage of Plutarch in Lucullo, quoted by Toup: Νεόπλουτα δ' ἦν τοῦ Λουκούλλου τὰ δεῖπνα τὰ καθ' ἡμέραν, οὐ μόνον στρωμναῖς ἀλουργίσι καὶ διαλίθοις ἐκπώμασι καὶ χοροῖς καὶ ἀκροάμασιν ἐπεισοδίοις, ἀλλ' ὄψων τε παντοδαπῶν καὶ πεμμάτων περιττῶς διαπεποννημένων (query διαπεποννημένων?) παρασκευαῖς ζηλωτὸν ἀνελευθέρως ποιοῦντος ἑαυτόν.

that different species were employed by some for different parts of the person, ὅτι δὲ διὰ σπουδῆς ἦν τοῖς παλαιστέροις ἢ τῶν μύρων χρῆσις, δῆλον ἐκ τοῦ καὶ ἐπίστασθαι, ποῖόν τι ἐκάστω τῶν μελῶν ἡμῶν ἐστὶν ἐπιτήδειον. Ἀντιφάνης γοῦν ἐν Θορικίοις ἢ Διορύττοντί φησι·

"Λοῦται δ' ἀληθῶς· ἀλλὰ τί; ἐκ χρυσοκολλήτου δὲ καλπίδος μύρω Αἰγυπτίῳ μὲν τοὺς πόδας καὶ τὰ σκέλη, φοινικίνῳ δὲ τὰς γνάθους καὶ τιθία, σισυμβρίνῳ δὲ τὸν ἕτερον βραχίονα, ἀμαρακίνῳ δὲ τὰς ὀφρῦς καὶ τὴν κόμην, ἐρπυλλίνῳ δὲ τὸ γόνα καὶ τὸν αὐχένα." Athen. *ibid.*

115-118. An accurate version of this passage appears to be the best commentary. "And cakes, as many

as women work upon the kneading-board mingling sweet seeds of every sort with white flour of wheat, and all they make of sweet honey, and those they dress in liquid oil." The πονέονται is, with more or less precision, understood to govern the ὅσσα τ', and the τὰ τ, in v. 117, and is thus thrown into connexion with the three prepositions ἐπί, ἀπό, and ἐν, which gives a variety to the lines. Valcken. vindicates the construction of the latter clause from Reiske's misapprehension, and consequent emendation of ἐνύγρω ἐλαίῳ, by more than one apposite quotation from Athen. lib. xiv. p. 645. Ἐγκρίδες are there defined to be Περμάτιον ἐψόμενον ἐν ἐλαίῳ καὶ μετὰ τοῦτο μελιτούμενον. And again, p. 646,

ὄσσα τ' ἀπὸ γλυκερῶ μέλιτος, τὰ τ' ἐν ὑγρῷ ἐλαίῳ,
πάντ' αὐτῷ πετεηνὰ καὶ ἔρπετὰ τὰδε πάρεστι.

Ταγηνίτης, πλακοῦς ἐν ἐλαίῳ τετηγανισμένος. But it is not necessary to suppose, with this distinguished critic, that the three lines describe but one species of cake. It rather appears that three species of confectionary are alluded to by the poet, or that he wishes the minstrel maid, with the indefiniteness natural to admiration, to mention three prominent features in such preparations, no matter of how many sorts these were; for the ingredients mentioned here, and many more, were essential to sundry of the πλακοῦντες and πέμματα of the ancients. Cf. Athen. lib. xiv. § 51-58. In Suetonius in Vespas. c. 7, there is a description of offerings of this kind made by that Emperor in the temple of Serapis in Alexandria.

118. Scaliger, Casaubon, Valcken., and the rest of the critics, with the exception of Wart., understand πάντα πετεηνὰ καὶ ἔρπετὰ to be in apposition with εἶδατα of verse 115. Such was the skill of these ποπανοποιοί that they fashioned their sweetmeats into representations of all the birds of the air and the beasts of the field. Thus Proclus in Platonem speaks of ποπανοποιοῦς, τὰς πλαττούσας ὅσα τοῖς θεοῖς ἀνιάσι ζῶα καὶ φυτά: and such fanciful pastry is supposed to form a part of the oblation that is here presented to the idol. This view appears to me to render the poet liable to the charge of obscurity, for even reading the lines "uno ductu," as Scaliger directs, it does not strike one that this is the sense of the passage; and it seems likely that if this was intended to be its

import, more would have been made of the circumstance of such confectionary skill, when three lines are devoted to the ingredients of the confections. A passage from Callixenus' narrative of a marvellous πομπή, held in Alexandria by Ptolemy Philadelphus, quoted in Athenæus, lib. v. p. 196, suggests what may be considered a simpler method of interpretation. In an elaborate detail of the σκηνή, which was upon a most magnificent scale, we find Διέκειτο δὲ ἐπὶ μὲν τῶν τῆς σκηνῆς παραστάδων ζῶα μαρμάρινα τῶν πρώτων τεχνιτῶν ἑκατόν. Afterwards, in a description of the πομπή itself, § 34, p. 202, πολὺ δὲ καὶ ζώων πλῆθος ἐπιχρύσων συνεπόμπευεν, ὧν ἦν τὰ πολλὰ δωδεκαπήχη· καὶ θηρία ὑπεράγοντα τοῖς μεγέθεσι, καὶ ἀετοὶ πηχῶν εἴκοσι. Hence I would suggest the placing a colon after v. 117, and that we should understand v. 118 to convey the presence of representations of birds and beasts formed of gold or silver, or some other solid material. Wart., in his note on verse 112, though he admits the difficulty of deciding as to which of the matters mentioned in this description were represented "texturâ vel picturâ vel etiam solidis imaginibus," or appeared "sua specie," yet gives it as his opinion that they were all executed in embroidery, a view which he extends (note on v. 81) to the image of the idol mentioned in v. 84. Boettiger, also, in Algem. Litterat. Zeit. 1803, tom. iv. p. 7, conceives that the bowers, and the Cupids hovering over them, were all wrought in tapestry.

χλωραὶ δὲ σκιάδες, μαλακῶ βρίθουσαι ἀνήθῳ
δέδμανθ' οἱ δέ τε κῶροι ὑπερποτόωνται Ἐρωτες 120

The extreme improbability of this being correct appears, as well from the nature of the case, as from a comparison of the *πομπή* before alluded to in Athen. lib. v. In p. 198, § 28, there is an account of a four-wheeled carriage, drawn by one hundred and eighty men, on which was borne an ἄγαλμα Διονύσου δεκάπηχυν, κ. τ. λ. and over the idol, there was a Σκιάς, as in v. 119. Περιέκειτο δ' αὐτῷ καὶ σκιάς ἐκ κισσοῦ καὶ ἀμπέλου καὶ τῆς λοιπῆς ὀπώρας κεκοσμημένη· κ. τ. λ. And so a little further on: Μετὰ δὲ ταύτας ἤγετο τετράκυκλος πεηχῶν ὀκτώ πλατός, ὑπὸ ἀνδρῶν ἐξήκοντα, ἐφ' ἧς ἄγαλμα Νύσης ὀκτάπηχυν καθήμενον, κ. τ. λ. This image used to rise and pour a libation of milk and sit down again, μηχανικῶς. Εἶχε δὲ σκιάδα, κ. τ. λ. But the impossibility of Wart.'s view being correct is shewn by vv. 132, 133, in which the minstrel announces, that she and her fellow-votaries "in the early morn, with the dewfall, gathered together will bear him (i. e. the image of Adonis they have been admiring) forth to the surges foaming on the strand."

119. The passages quoted from Athenæus in the preceding note, make it probable that there were two Σκιάδες, or bowers, erected here, the one to canopy the couch of Venus, the other that of "the rosy-armed Adonis." The technical term for such an arbour-shrine was *καλύβη*. Thus in an epigram of Dioscorides given in Jacobs' Delect. Epigr. p. 148.

ἢ πιθανή μ' ἔτρωσεν Ἀριστονόη, φίλ'
"Αδωνι,
κοψαμένη τῇ σῇ στήθεα παρ καλύβη.
εἰ δώσει ταύτην καὶ ἐμοὶ χάριν, ἦν
ἀποπνεύσω,
μὴ πρόφασις, σύμπλουν σύμμε λαβὼν
ἀπάγου.

It was used also in the rites of Cybele. For further information Jacobs refers to Ilgen ad Copam, p. 44, s.

In the garden of Adonis, described in Spencer's Faerie Queene, the arbour was inartificial. Booke III. Cant. VI. 44.

"And in the thickest covert of that shade,
There was a pleasaunt arber, not by art,
But of the tree's owne inclination made,
Which knitting their rancke braunches part to part,
With wanton yvie twine entrayld athwart,
And eglantine and caprifole emong,
Fashiond above within their inmost part,
That nether Phœbus beams could through them throng,
Nor Æolus sharp blast could worke them any wrong."

120-123. "And over them boy Cupids are fluttering, like young nightingales, which, perching upon the trees, flutter from branch to branch, making trial of their wings."

Compare Long. Past. lib. II. p. 39. Schaef. ταῦτα εἰπὼν, ἀνήλατο [viz. : Cupid] καθάπερ ἀηδόνας νεοττός ἐπι

οἶοι ἀηδονιδῆες ἐφεζόμενοι ἐπὶ δένδρων
 πωτῶνται, πτερύγων πειρώμενοι, ὄζον ἀπ' ὄζω.
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῶ ἐλέφαντος

121. A number of MSS. read *ἀεζομένων*, which would compare the green arbours to trees actually growing. Boissonade introduces *ἀεζόμενοι*, a very indifferent emendation, noticing "vulgo *ἐφεζόμενοι*, quod cum τῷ πωτῶνται mirum nimis visum est." But this is hypercritical. Hor. used "*adsidens*," Epod. i. 19, which compare, in a way more open to cavilling objection. *ἐφεζόμενοι* denotes the general state at the present time.

τὰς μυρρίνας, καὶ κλάδον ἀμείβων ἐκ κλάδου, διὰ τῶν φύλλων ἀνείρπεν εἰς ἄκρον, and Bion's description of the runaway Eros in Idyl. ii. p. 3, 'Ἐσδόμενον πύξιοιο ποτὶ κλάδον' and ib. 6, Τῆ καὶ τῆ τὸν Ἔρωτα μετάλμενον—. The Ἔρωτες were of course always associated with Venus and Adonis. Cf. Bion, i. &c.

121. *ἐφεζόμενοι ἐπὶ δένδρων*. Cf. Id. xi. 17. *καθεζόμενος δ' ἐπὶ πέτρας Ὑψηλᾶς*.

122. The very cadence of the verse seems calculated to express the desultory motions it describes. The preposition *εἰς* is not here expressed, viz. *εἰς ὄζον ἀπ' ὄζω*. Compare *τίπτε μετακλάσεις πωτωμένη ὄζον ἀπ' ὄζου; Anthol. Pal. ix. 209. γῆν πρὸ γῆς ἐλαύνομαι.*

Æsch. Prom. 703.

Where Blomfield notes: "Subauditur vero *εἰς* ut in *ὄζον ἀπ' ὄζου*. Theocr. Adon. 122." But such supposed ellipses are now generally discarded, for "though a relation which was implied in the powers of the original cases might be, and generally was, for the sake of clearness, expressed by a preposition, yet it does not follow that the original power of the cases to express this relation was, either in theory or practice, wholly lost:

so that we find the same relation expressed sometimes by the original, more concise and vivid form of the case, at others by the later and more accurate form of the preposition." *Jelf, Gr. Gr. § 472, 2.*

123-25. Ignorance of the detail of ornaments usual in pageants of this description throws some obscurity upon this and the three following lines. The Schol. merely observes: "*ὦ ἔβενος,*" *τὴν λοιπὴν κόσμησιν τὴν βασιλικὴν θαυμάζει*, so that we remain in the dark as to what we should appropriate the ebony and the gold, except we follow Gloss. A. Ἦσαν γὰρ ἐκ χρυσοῦ καὶ ἔβενου ξύλου καὶ ὀστέων ἐλεφαντίνων ἀετοὶ κατεσκευασμένοι καὶ βαστάζοντες τὸν Γανυμήδην. which appears improbable. Nor is a clearer view to be obtained of the precise object of the two eagles wrought in white ivory. In fact the poet's adherence to nature in portraying the indefiniteness with which the emotion of admiration expresses itself, has proved in this instance unfortunate for his modern readers. However, it appears not improbable that these four lines contain a description, or, it should rather be said, are uttered in admiration of the bower and couch of Venus, to which the Schol. distinctly applies vv. 125,

αἰετώ, οἰνοχόον Κρονίδα Διὶ παῖδα φέροντες.

πορφύρει δὲ τάπητες ἄνω, μαλακώτεροι ὕπνω, 125

124. Eldikius, to elude the difficulty of more than one eagle being mentioned in relation to the story of Ganymede, and perhaps also to avoid the combination of the dual αἰετώ with the plur. φέροντες, proposed αἰετῶ . . . φέροντος, the ingenious simplicity of which emendation deserves applause. Kiessl. defends the text, upon the grounds that the poet or artisan was at liberty to diversify the legend, and that the Schol. had evidently, from his exegesis, conceived two or more eagles to be mentioned here, ὡς πεποικιλμένων αἰετων ἐλεφαντίνων καὶ βασταζόντων τὸν Γανυμήδην.

For the plural with dual compare ἐγελασάτην γοῦν ἄμφω βλέψαντες εἰς ἀλλήλω. Plat. Euthyd. p. 273, D. and Jelf. Gr. Gr. § 387.

125. In this and the two following verses the old readings and punctuation are retained, because, firstly, they have the authority of the MSS. and furnish an

126, ὡς μαλακῶν ταπήτων ὑπεστρωμένων τῇ κλίνῃ τῆς Ἀφροδίτης, οὓς φησιν ὑπὸ τῆς Μιλήτου καὶ Σάμου ῥηθήσεσθαι μαλακώτερος ὕπνου, διὰ τὸ παρ' αὐτοῖς εἰς κάλλος τὰ στρώματα γίνεσθαι. The ebony and gold may have formed the framework and adornments of the bed. Gold was peculiarly appropriate to Aphrodite, cf. v. 101, and might be intended to contrast with the ἀργύρεος κλισμός (vv. 84, 85) of her mortal lover. That representations of eagles were not unknown among the ornamental furniture of the ancients appears from Athenæus, as quoted in Annot. on v. 118. And as the beauty of Ganymede caused his elevation to the skies, διὰ κάλλος οἱ θεοὶ ἀνερείψαντο Διὶ οἰνοχόον τὸν Γανυμήδη. "Κάλλεος εἶνεκα οἷο ἴν' ἀθανάτοισι μετεῖν." Athen. lib. XIII. p. 566, and the same quality in Adonis had won the heart of Venus, αἱ θεαὶ δὲ τίνας ἀρπάζουσιν; οὐ τοὺς καλλίστους; οἷς καὶ σύνεισιν· Ἡὼς μὲν Κεφάλῃ καὶ Κλείτῃ καὶ Τιθωνῷ, Δημήτηρ Ἰασίῳ, Ἀφροδίτη Ἀγχίσῃ καὶ Ἀδώνιδι, Athen. ibid., the similarity in the stories of each rendered the introduction of the ornaments mentioned natural in the bower

of the goddess. Its nature, composed, as it appears to have been, of branches of trees, &c., precludes an illustration of these αἰετοὶ from those which are mentioned in the pavilion (σκηνή), to which we had occasion to allude on v. 118. Of it we find, Athen. lib. v. p. 197, κατὰ δὲ τὸν ὑψηλότατον τόπον τῆς ὀροφῆς αἰετοὶ κατὰ πρόσωπον ἦσαν ἀλλήλων χρυσοῖ, πεντεκαίδεκαπήχεις τὸ μέγεθος.

To the incoherence of admiring surprise I would also attribute that abruptness of v. 125, which led Græfe to suspect a "lacuna" before it. The speaker supposes us to be present at the spectacle, or forgets that we are not. Hence the unconnected "and purple tapestry above," though the couch beneath had not been specified before, while the κλίνα . . . ἄλλα of v. 127 leaves it beyond mistake that the preceding lines refer to a couch, which the Τὰν μὲν Κύπρις ἔχει of p. 128 distinctly resumes. With this view of the poet's art I acquiesce in the old readings and punctuations of the passage.

125-127. "And purple tapestries above—softer than sleep; Miletus will

ἃ Μίλατος ἐρεῖ, χ' ὡ τὰν Σαμίαν καταβόσκων.

ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἄλλα·

intelligible sense, cf. Annot. ; secondly, because they present a less obvious construction, and are, therefore, the less likely to be the result of alteration ; and thirdly, because the partial incoherence which has been urged as an objection against them appears to fall in so happily with the exclamatory character of the whole passage, as to supply an additional presumption of their being genuine. Valcken., however, objecting to the want of connexion in the verses, emends thus :

πορφύρειοις δὲ τάπησιν ἄνω (μαλακώτερος ὕπνω
ἃ Μίλατος ἐρεῖ, χ' ὡ τὰν Σαμίαν καταβόσκων)
ἔστρωται κλίνα·

Μαλακώτερος being a Dor. Accus. Hermann proposes to alter the punctuation, viz., to put v. 126 in a parenthesis, and no stop after it or v. 125, and a comma after κλίνα in v. 127, “Jungenda enim puto, πορφύρειοι δὲ τάπητες ἔστρωται κλίνα. Nam quum vellet dicere πορφύρειοι τάπητες ἔστρωται, post interjectam parenthesisin aliud ponit substantivum, eique verbum accommodat.” Briggs proposes μαλακώτερα to agree with κλίνα in v. 127, after which he places a semicolon. Toup would place a comma after τάπητες, to connect ἄνω with μαλ. ὕπνω, with the view that “Tapetes ex alia parte ψιλοὶ, ex alia villosi hinc ἄνω μαλακοὺς superne molles, vocat poeta.”

Nothing appears to be gained by any of these alterations, but, on the other hand, something to be lost by each. Briggs' is perhaps the next best to the text. Toup's punctuation is absurd. Herm. would introduce a harsh abstruseness of construction that appears to me alien not merely to the usage of Theocritus, but to the genius of this species of poetry, and Valcken.'s correction is of so sweeping a character, that its inventor only can be excused for approving it.

confess them, and he that feeds his flock upon the Samian downs.” The subaudition of a suitable verb, for the government of τάπητες, or better, the assumption of an ἔστρωται from the ἔστρωται of v. 127, presents no difficulty, if the exclamatory character of the passage be remembered, and μαλακώτεροι ὕπνω may either be regarded as forming the predicate of a proposition, the rest of which is readily supplied by the mind, e. g. “they are softer,” &c., that is, “even Miletus will admit they are softer than sleep;” or the nominative case of μαλακώτεροι may be explained by an attraction to its substantive τάπητες. So far is Wuest.'s observation upon this punctuation from being correct, “non

ita coeunt, ut structura sit tolerabilis.”

The ἄνω, no doubt, was readily understood by a Grecian ear, and it was unnecessary to add τῆς κλίνης. Cf. Annot. on v. 123, ad fin.

The expression “softer than sleep” occurs in a similar use in Id. v. 51 :

. . . καὶ εἴρια τᾷδε πατησεῖς
ἄικ' ἔνθης, ὕπνω μαλακώτερα,

where Valcken. inaptly remarks, “Miretur aliquis cur Milesium et Samium dicentem hic fecerit quod ipse alibi jam dixerit,” and deems it probable that Milesian and Samian merchants frequenting the Alexandrian mart, may have been in the habit of using this metaphoric phrase in extolling the excellence of their goods. But nothing of this appears to have been

τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ροδόπαχυς Ἄδωνις,
ὀκτωκαιδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός.
οὐ κεντεῖ τὸ φίλαμ' ἔτι οἱ περὶ χεῖλεα πυρρᾶ.

130

129. Peter Fontaine, offended by the ellipse of ἐτῶν (but cf. Id. xxvi. 29), and more by the minuteness of detail with regard to Adonis' age, suspected this verse to be spurious. But the specification of the eighteenth or nineteenth year, as in the text, is usual in the Greek epigrams, and the other objection is equally invalid. Valcken. proposed ὀκτωκαιδέκ' ἐτῶν. Reiske ὀκτωκαιδέκα τῆς, i. e. αὐτῆς, sc. Κύπριδος ὁ γαμβρός, &c.

130. Valcken. suggested ἔτι οἱ περὶ χεῖλέ' ἴουλος. Briggs reads πάρα, which he asserts to be "in Cod. repertam;" παρά is stated by Gaisf. to be found in five MSS.

in the poet's mind. The phrase μαλακῶτ. ὕπνω is obviously his own, and the passage only affirms, that Miletus and the Samian shepherd (not carpet-vender), would admit the justice of the praise, and thus simply Eustathius on Dionys. Perieges. v. 823, as quoted by Valcken. in loc.: Θεόκριτος τάπητας μαλακωτέρους ὕπνου εἰπὼν ἐπάγει, φαίη ἂν Μίλητος, καὶ ὁ τὴν Σαμίαν καταβόσκων ὡς τῆς Σάμου καὶ τῆς Μιλήτου ἀγαθῶν οὐσῶν εἰς ἐρίων φοράν.

The boldness of Μίλατος ἐρεῖ finds a parallel in the

. . . Κόως δ' ὀλόλυξεν ἰδοῖσα,
φᾶ δέ, &c. Id. xvii. 64.

And in

ὡς ἄρα νᾶσος ἔειπεν. Ib. 71.

127. "Another couch has been strewn for the Adonis, the beautiful." In Bion. I., Adonis is laid out in the bed of Venus.

λέκτρον ἔχει, Κυθήρεια, τὸ σὸν τόδε νεκρὸς Ἄδωνις, v. 70.

And it may be remarked, that it is called πάγχρυσος κλιτήρ, v. 74. Κάτθεό νιν μαλακοῖς ἐνι φάρεσι, v. 72, and κέκλιται ἀβρός Ἄδωνις ἐν εἰμασι πορφυρέσιον' also fall in with the idea of v. 123 to 127 being a description of Venus' couch, &c.

128. Τὰν δ' ὁ ροδ. The short vowel,

followed by a liquid, and being in arsis, is lengthened, as in Homer. Thus ἐντι ραδιναί, Id. xi. 45. Ἦτοι ὄγε ῥέξαι, Id. xxii. 118; ὅ ρ' οἱ ὑπερθεν, Id. xxiv. 42; τὰ ρόδα, Epigr. I. Cf. Spitzner de vers. Heroic. p. 52.

129. The adv. ἐννεακαίδεκα following the adjunct. ὀκτωκαιδεκέτης presents an unusual construction, and, as too often happens, led to various alterations in the text. Cf. V. R. Meineke illustrates the peculiarity by

οὐδ' εἰ κεν δεκάκις σε καὶ εἰκοσινήριτ' ἄποινα. Π. xxii. 349.

and also quotes Id. xxvi. 29.

εἶη δ' ἐνναέτης, ἢ καὶ δεκάτω ἐπιβαίνοι which, however, only exhibits an analogy of transition from one mode of expression to another. Wuest. compares Κόνων δίπηχυς, ἢ γυνή δὲ τεττάρων, sc. πηχεῶν. Epigr. incert.

Boissonade observes: "Non debuit hic versus ob syntaxeos anomaliam sollicitari. Sic et nos loquimur. E Gallicis unus interpretibus, "époux à son dix-huit ou dix-neuvième printemps." Prevostus abbas, scriptor inter optimos numerandus in periodico opere (*Le pour et le contre*) tom. 20, p. 335; "j'avertis que la plus grande partie du second tome, et le dix-sept et le dix-huitième entiers ne sont pas de moi."

νῦν μὲν Κύπρις ἔχοισα τὸν αὐτὰς χαιρέτω ἄνδρα.
 ἄωθεν δ' ἄμμες νιν ἅμα δρόσφ' ἀθρόαι ἔξω
 οἰσεῦμες ποτὶ κύματ' ἐπ' αἰῶνι πτύοντα·
 λῦσασαι δὲ κόμαν, καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι,

But MSS. seem of less authority in matters of accentuation. The other conjectures are undeserving of notice.

130. οὐ κεντεῖ τὸ φίλαμ'. Τὸ τοῦ Ἀδωνιδος δηλαδὴ. οὐδέπω γὰρ κέκαρται τὰ γένηα, ὡς κεντῶσιν, ἀλλ' ἔτι χνοάζει. *Schol.*

Ib. ἔτι οἱ πέρι. So Reiske threw back the accent, and translated "supersunt ei adhuc;" so also Boissonade. To this Valcken., who had an emendation to offer, cf. V. R., objected "primum πέρι pro περίεστι non fuit in usu." But this he does not prove: "Deinde Adonidi, decem et octo annorum adolescenti, dici non potuit barba superesse in malis rutila." Now this objection appears to lie as well as against his own conjecture, for in it ἔτι remains, and "adhuc" implies all that he could consider amiss in "superesse."

But as *πυρρά* implies a quality proper to early youth, there is nothing objectionable in "superesse" being said of that of which this adjective is an essential attribute, and so the sentence may be rendered "Still he retains his downy lips."

Wuest., reading *περι*, renders "adhuc labia circum circa flava sunt," in which he does not translate *οἱ*. In fact, as *περι* is not before *πυρρά*, but *χείλα*, an accurate version of this reading seems to produce something like nonsense. "Still he has downy lips about." About what? About his mouth? This is not in the text, and if it was, would be very discredita-

ble to the poet. For *πυρρά*, cf. Gloss. on v. 53. Cf. also V. R.

Dalzell's construction is too grossly erroneous to be repeated.

131. Cf.

χαίροις, ὦ νύμφα, χαίροις, εὐπένθερε γαμβρέ. *Id.* xviii. 46.

132-3. The minstrel announces the ceremony of ablution on the morrow. "At dawn of day, with matin fall of dew, gathered together, we will bear him forth to the billows foaming on the beach." For this Valcken. assigns a homely but probable reason: "sordes eluebant quas in pompa ex pulvere vel contactu signum Adonidis contraxerat."

Similarly at Athens, the image of Pallas, cf. Spanheim in Callim. h. in Lav. Pall. p. 527, et seqq., after a procession in her honour, was washed in the sea; and at Argos in the river Inachus. "Ad objectionem," observes Valcken. "οὐ πεφροντίκασι τῶν ξοάνων οἱ ἐν αὐτοῖς ὄντες θεοί, egregie respondet eruditus Auctor *Clementin. Homil.* x. c. 23, τί οὖν αὐτὰ ὑμεῖς τημελείτε σμήχοντες καὶ πλύνοντες, καὶ καθαίροντες;" Valcken. *Adon.* p. 410. ἅμαδρόσφ. Cf.

"Dum mane novum, dum gramina canent,

Et nos in teneva pecori gratissimus herba est." *Virg. Georg.* iii. 325.

134. "Insignis est locus, qui utrum Sapphonis sit an Alcæi, non satis con-

στήθεσι φαινομένοις, λιγυρᾶς ἀρξώμεθ' αἰοιδᾶς. 135

“Ἐρπεις, ὦ φίλ' Ἀδωνι, καὶ ἐνθάδε, κείς Ἀχέροντα,
ἀμυθέων (ὡς φαντί) μονώτατος· οὔτ' Ἀγαμέμνων

135. Kiessl. thinks, but without reason, that the future ἀρξούμεθ' or ἀρξέμεθ', is here required. The conjunctive is more animated and worthier of the poetic craft.

stat (vid. Neue fragm. Sapph. p. 98)
ubi una mulier ceteras, quas κόραι al-
loquitur, in Adoniis hortatur, ut mor-
tuum Adonidem ita lugeant :

κατθανάσκει, Κυθήρη', ἀβρόδς Ἀδωνις·
τί κε θεῖμεν;

καττύπτεσθε, κόραι, καὶ κατερέικεσθε
χιτῶνας.

Antigone apud Eurip. Phœn. 1499.

κράδεμνα δικούσα κόμας ἀπ' ἐμᾶς,
στολίδα κροκόεσσαν ἀνεῖσα τρυφᾶς.”

Wuest.

Cf. too,

“Effusæque comas et apertæ pectore
matres

Significant luctum.”

Ovid. Met. XIII. 688. Æn. I. 480, &c.

With ἐπὶ σφυρὰ κόλπον ἀνεῖσαι. Cf.

“Ad talos stola demissa.”

Hor. I. Sat. II. 99.

135. στήθεσι φαινομένοις, Warton
compares

ἡ τρυφερή μ' ἤγγρευσε Κλεῶ, τὰ γαλάκ-
τιν, Ἀδωνι,

τῇ σῆ κοψαμένη στήθεα παννυχίδι·

Dioscor. Anth. Ceph. L. III.

Erotic. Carm. 352;

and

ἡ πιθάνη μ' ἔτρωσεν Ἀριστονόη, φίλ'
Ἀδωνι.

κοψαμένη τῇ σῆ στήθεα παρ καλύβη.

by the same, which is given in Jac.
Delect. Epigr. p. 147.

Ib. λιγυρᾶς ἀρξώμεθ' αἰοιδᾶς “let
us begin the thrilling lay.”

136-7. Cf.

“Si fratrem Pollux alterna morte re-
demit,

Itque reditque viam toties.”

Æn. VI. 121.

Spenser in the Faerie Queene, Booke
III. Cant. 6, xlvii., thus alludes to the
legend :

“And soothe it seems they say ; for he
may not

For ever dye, and ever buried bee

In baleful night, where all thinges are
forgot ;

All be he subject to mortalitie,

Yet is eterne in mutabilitie,

And by succession made perpetuall,

Transformed oft, and chaunged di-
verslie :

For him the father of all form they
call ;

Therefore needs mote he live, that
living gives to all.”

Wuest. observes that the sequence
of οὔτ' . . . οὔτ' . . . οὔθ' . . . οὐ . . .
οὐ . . . οὐθ' . . . οὐ, in the following
passage, is to be explained “ex licen-
tia, cui interdum Græci poetæ indulse-
runt.” Now a comparison of Matth. Gr.
Gr. § 609, shews that this usage is not
limited to the poets of Greece, and if
Wuest. meant to imply that οὔτε and
οὐ had the same meaning in such cir-
cumstance, his observation appears
erroneous. The former still means
“neither,” the latter “not,” and the

τοῦτ' ἔπαθ', οὐτ' Αἴας ὁ μέγας, βαρυμάνιος ἦρως,
 οὐθ' Ἐκτωρ Ἐκάβας ὁ γεραίτατος εἵκατι παίδων,
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών, 140
 οὐθ', οἱ ἔτι πρότεροι, Λαπίθαι καὶ Δευκαλίωνες,
 οὐ Πελοπηιάδαι τε, καὶ Ἄργεος ἄκρα Πελασγοί.
 Ἴλαθι νῦν, φίλ' Ἄδωνι, καὶ ἐς νέωτ' εὐθυμήσαις.
 καὶ νῦν ἦνθες, Ἄδωνι, καὶ, ὅκκ' ἀφίκη, φίλος ἤξεις."

Γ Ο Ρ Γ Ω .

Πραξινόα, τὸ χρῆμα σοφώτερον ἂ θήλεια. 145

139. Kiessl. retains the old reading, *γεραίτερος*, which has considerable authority in the MSS. comparing Id. xvii. 4, where, however, there is a similar variation; and Id. xxv. 48. As neither Dr. Gaisford nor any other of the critical editors has given an account of how the authority of the MSS. preponderates, to strike the balance is out of the question.

145. Valcken. and the older editors entirely lost the point of this passage by erroneous punctuation. Valcken. has a full stop after *σοφώτερον*, and translates "Res hæc est elegantior, quam ut scil. verbis a me possit exprimi," which

asyndetic negative is introduced as a variety, and a sort of rest to the speaker, and sometimes for additional emphasis, or for some other reason which may be readily understood by the nature of the context.

138. ὁ μέγας, βαρυμάνιος. Compare νῦν γὰρ ὁ δεινὸς μέγας ὠμοκρατῆς Αἴας—. *Soph. Aj.* 205. Cf. Gloss.

142. Ἄργεος ἄκρα. Cf. Gloss. on v. 112, and compare also Plato *Theaet.* p. 152, E. τῶν ποιητῶν οἱ ἄκροι τῆς ποιήσεως ἑκατέρως.

As similar usages of adjectives in the neut. plural, cf. "Αισχίνης ὁ Νόθωνορ, ἐὼν τῶν Ἐρετριῶν τὰ πρῶτα. *Herod.* vi. 100. Λάμπων ὁ Πύθειω, Αἰγινήτων τὰ πρῶτα, ix. 77. γῆς Κορινθίας τὰ πρῶτα. *Eur. Med.* 912. τὰ τῆσδε τῆς γῆς κύρια. *Soph. Œd. C.* 915. Cf. *Matth. Gr. Gr.* 438, 5.

143. Compare

"Ἰλαθί μοι, τρίλλιστε, μέγα κρείουσα θεάων. *Callim. H. in Cer.* 139.

With the transition from the imperative to the optative in the text, Cf. ἀφθόνητος γένοιο, Ζεῦ πάτερ, . . . καὶ . . . εὐθύνε. *Pind. Olymp.* xiii. 36, &c.

Kiessl. translates *εὐθυμήσαις* "læto animo sis," but Valcken. and Briggs, in an act. sense. Cf. Gloss. Compare *Bion. Id.* i. 98.

δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρῦσαι.

145. Gorgo praises the minstrel upon the conclusion of the song, and gives a point to her encomium by referring to a remark of Praxinoe's in v. 83, where her admiration of the well-executed embroidery produced the reflection, *Σοφόν τι χρῆμ' ὤνθρωπος*. Hence Gorgo, pleased with the minstrel's

ὀλβία, ὅσσα ἴσατι· πανολβία, ὡς γλυκυφωνεῖ.

ᾠρα ὅμως κείσ οἶκον· ἀνάριστος Διοκλείδας.

is quite too insipid an observation to be forced upon the lips of Gorgo. The vulgate thus :

τὸ χρῆμα σοφώτερον, ἂ θήλεια
'ολβία· ὅσσα ἴσατι πανολβία, ὡς γλυκυφωνεῖ.

which Valcken. further changed to this, ἂ θήλεια ὀλβία ὅσσα ἴσατι, but here there is an awkwardness in the ἂ θήλεια running into the next verse, which it is desirable to avoid, as Meineke probably felt when he devised *τί τὸ χρῆμα? σοφώτατον ἂ θήλεια*. Toup in his *Appendicula Not.* introduced the punctuation in the text, observing "Vides antitheton, quod elegans in primis et venustum est." H. Voss conjectured *τί χρῆμα σοφώτερον?* in sense of "quid doctius est, sc. hoc cantu?" which was an improvement, while Valcken.'s punctuation was retained. Spohn assigned *πανολβία ὡς γλυκυφωνεῖ*, to Praxinoe which seems an idle innovation.

lore, ὀλβία, ὅσσα ἴσατι, and still more struck with the sweetness of her intonations, *πανολβία, ὡς γλυκυφωνεῖ*, exclaims, "Praxinoe, woman is the wiser thing!" &c., the *τὸ* being emphatic, as contrasted with the *τι* of v. 83. By taking this view a resumption of thought is obtained, which gives a sort of unity to the conversation of the *Idyl*, which is felt to be an improvement. Wuest. agrees with Fr. Jacobs in considering that *τὸ χρῆμα* and ἂ θήλεια are in apposition, and equivalent to *τὸ χρῆμα τῆς θηλείας*, a construction so awkward, and producing so unmeaning a result, that it is no wonder he doubted the integrity of *τὸ χρῆμα*, if he found no better way of explaining it. *σοφώτερον* he understood as "doctior quam expectaveris."

Briggs conceives that Eur. Med. 484, and Hec., 1001, shew that *σοφώτερον* "sæpe idem sonat quod σοφόν," and hence translates "sapiens res est mulier." But neither of the passages alluded to are in point, and Briggs himself saw what appears to be the real meaning of our text: "nisi," he adds, "hæc de mulierum respectu habito ad viros præstantia malis intelligere," and then gives an explanation

much the same as has been offered above.

147. There is an unsurpassed ease in this transition. Notwithstanding the exquisite music, and all the other attractions of the pageant, domestic cares obtrude themselves, *ᾠρα ὅμως κείσ οἶκον*.

This expression is said to be elliptical, for *ᾠρα ἔστιν καὶ ἐλθεῖν εἰς οἶκον*. Valcken. compares Aristoph. Ran. 1279. *ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι*. But "Hermann disallows this ellipsis of *ἔναι*, and accounts for the construction on the principle of a confusion or blending of two distinct expressions, when something is referred rather to what is in the thoughts than to what the words properly signify in themselves. . . There is an exchange of verbs, says he, when we say *velle* for *tendere*." J. S. on Bos. in v. *ἔναι*. The correct statement of the phenomena appears to be that the abbreviated form of expression grew out of, and so superseded its less compendious, and, therefore, less convenient original. We also say Engl., "'Tis time for home," and no one thinks whether this is or is not elliptical for "it is time for us to go home," or the

χώνηρ ὄξος ἅπαν· πεινᾶντι δὲ μηδὲ ποτένθης.

χαῖρε, Ἄδων' ἀγαπατέ, καὶ ἐς χαίροντας ἀφικνεῦ.

148. The old edd. exhibited ὄξος ἄγαν, which Toup improved into ὄξος ἅγαν, and was followed by Is. Voss and Reiske. Valcken. first introduced from the MSS. ὄξος ἅπαν, which is no doubt the true reading. "Mihi tamen," writes Dahl, "h. l. voc. ὄξος frigidum et alienissimum videtur," epithets, perhaps, rather to be applied to his own observation.

149. The hiatus before Ἄδων', and the elision of its final ι, have given offence to some. Hence Herm., to the great detriment of the melody of the verse, proposes χαῖρ' ἀγαπάτ' ὦ Ἄδωνι, which, contrasted with the text, bears its own condemnation. "Fortasse Ἄδων ἀγαπατέ. Ea forma usus est Mnasalcas apud Brunckium Anal. i. p. 195. Hesychius: Ἄδωνα τὸν Ἄδωνιν. Cf. Athen. xiv. p. 624, b." *Meineke*. Briggs further notes that "in Nossidis Epig. v. Ἄδωνα pro Ἄδωνίδα occurrit." Spohn, considering the hiatus venial, avoids the elision by reading χαῖρ' ἀγαπατέ Ἄδωνι,— which produces a hiatus of a more obnoxious description. The pause after χαῖρε may be allowed to justify the hiatus in the text, and the rules for the non-elision of ι must be taken with proper limitations (cf. Spitzner, p. 172. Matth. Gr. Gr. § 44. Thiersch. Gr. Gr. § CLXIV. Butt. Gr. Gr. § 30, obs. 3): and the order of the words has the authority of the MSS. and the sanction of the ear.

like. Kiessl. and Dalzell fall into the error of rendering this "tempus tamen est domum redeundi;" but Briggs correctly "redire." Cf. Wagner, Virg. Georg. i. 305. On the usage of ὦρα, cf. Gloss. on v. 74.

Ib. ἀνάριστος. If poor Diocles was often treated thus, it was enough to

sour his temper and make him indeed ὄξος ἅπαν.

149. πεινᾶντι δὲ μηδὲ ποτ' ἐνθης. Cf.

"Impransus non qui civem dignosceret hoste."

Hor. i. Epist. xv. 29.

ΚΥΝΙΣΚΑΣ ΕΡΩΣ Η ΘΥΩΝΙΧΟΣ.

ΥΠΟΘΕΣΙΣ

τοῦ τετάρτου καὶ δεκάτου Εἰδυλλίου.

Ἐν τούτῳ τῷ εἰδυλλίῳ ὑπόθεσις^a ἐστὶ καταστάσεως ἐρωτικῆς καὶ κοινῆς τοῦ^b Κυνίσκας ἔρωτος· ἡ γὰρ γυνὴ^c τοῦ Αἰσχίνου μᾶλλον προσέκειτο Λύκῳ τινί, καταφρονοῦσα τοῦ Αἰσχίνου. Θυωνίχου δέ τινος ἑταίρου προσιόντος αὐτῷ διὰ χρόνου, δικαίως^d εἰσάγεται,^e καὶ προλέγει· τὰ δὲ πράγματα^f ἐν Σικελίᾳ. (This argument, which does not appear in the MSS., is given as it is found in the Edit. Roman.)

^a διήγησις, Colb. Coislin; διήγημά, MS. Schell.

^b καὶ. Colb.

^c Some have supposed that Cynisca was the wife of Æschines, but there is nothing in the poem to warrant the inference, and the presence of a paramour at a revel of this description was not unusual. Wunderlich, ad Tibull. i. 5, 65, is referred to by Wuest. for illustrations of the custom.

^d Wordsw. conjectures εἰκαίως “non ex composito.”

^e προλέγων ὁ Αἰσχίνης. Colb.

^f The banquet described took place in the country seat of Æschines. Where he and Thyonichus meet is not so clear, perhaps in the streets of Syracuse. The country being mentioned in v. 14, makes it probable that the city was the scene of the conversation.

The conclusion of the piece from v. 59, puts it beyond doubt that one of the objects of the poet in the composition of this Idyl, was to invite his countrymen to join the Egyptian service of Ptolemy, and at the same time to suggest to them a certain moderation in their expectations of the advantage to be derived from doing so. Cf. v. 64.

Emigrations from Syracuse were frequent during the troubles which, beginning after the death of Agathocles, Olymp. cxxii. 4, 289 B. C. were only tranquillized in the year 275 B. C., by Hiero's elevation to power. Our poet too, having left his native country for Cos at an early period of these disorders, is supposed to have gone to Alexandria about the year 284 B. C., whence Spohn infers that this Idyl was composed between the years 284 B. C., and 275 B. C.

It has long been recognized as an imitation of Sophron, cf. Annot. g. on Hypothesis of Id. xv., and Herm. on Id. xiv. v. 22, in V. R., and forms a sort of pendant to the Adoniazusæ by its presenting a delineation of the male as that of the female character, and was, perhaps, composed more immediately for the perusal of Ptolemy, as the Adoniazusæ may have been for that of Arsinoë.

The nature of the characters introduced, of the manners described, and especially the frequent occurrence of proverbial expressions, all agree with the view that the Mimes of Sophron formed Theocritus' model.

So studious was Sophron to imitate the conversation of ordinary life by the introduction of those adages with which it often abounds, that Demetrius de Elocut. § 157, observes, *σχεδὸν πάσας ἐκ τῶν δραμάτων αὐτοῦ τὰς παροιμίας ἐκλέξαι ἔστιν*. Wuest. justly remarks, that proverbs have the same authority amongst men generally, as the schools assign to axioms, for which Demetrius assigns one of many reasons, in observing, *loc. cit.*, *φύσει γὰρ χαρίεν πρᾶγμα ἔστιν ἢ παροιμία*. For such expressions in this piece cf. vv. 7, 9, 22, 23, 42, 43, 46, 49, 51.

ΚΤΝΙΣΚΑΣ ΕΡΩΣ Η ΘΥΩΝΙΧΟΣ.

ΕΙΔΥΛΛΙΟΝ ιδ΄.

ΑΙΣΧΙΝΗΣ.

Χαίρην πολλὰ τὸν ἄνδρα Θυώνιχον.

ΘΥΩΝΙΧΟΣ.

ἀλλά τυ αὐτόν,

Αἰσχίνα.

ΑΙΣΧΙΝΗΣ.

ὡς χρόνιος.

ΘΥΩΝΙΧΟΣ.

χρόνιος; τί δέ τοι τὸ μέλημα;

1. Χαίρην. Valeken. prefers *χαίρειν*. The MSS. exhibit *τὸ αὐτὰ, τὸ αὐτὸ, and τὸ αὐτός, τὸ αὐτὸ, &c.* Reiske introduced the accus. of *αὐτός* for the vulgate *τοὶ αὐτῷ*. He also conjectured *τοιαῦτα Ἀισχίνα, scil. βούλομαι γίγνεσθαι*. Kiessl. approves of *τὸ αὐτός*, “immo te ego ipse salvere jubeo.”

2. Χρόνιος; “Malim legere *χρόνιος* sine interrogatione; ut sensus sit, ‘Confiteor me sero, venisse sed quid hoc tua refert? Quæ nostri adventus cura te habet?’” *Briggs*.

1. Προλέγει ὁ Αἰσχίνης λέγων, *χαίρειν πολλὰ τὸν ἄνδρα Θυώνιχον, Schol. Χαίρην*. Supply λέγω or κελεύω, and compare “salvere Hegionem plurimum jubeo.” Ter. Adelph. III. Sc. IV. 14. *τὸν ἄνδρα*, perhaps Angl. “that honest fellow.” Ἀλλά τὸ αὐτόν, scil. *χαίρειν λέγω*.

2. ὡς χρόνιος. Cf. ὡς χρόνιος, Id. xv.

2. Fr. Jac. conceives that Æschines

had requested the presence of Thyonichus, and that his impatience makes him here accuse his friend without cause of being late; that the following *χρόνιος*; expresses Thyonichus' surprise at the charge, and that the subsequent question implies, that he inferred from it that something was preying on Æschines' mind. But there is nothing to lead us to think, that the meeting was not

ΛΙΣΧΙΝΗΣ.

πράσσομες οὐχ ὡς λῶστα, Θυώνιχε.

ΘΥΩΝΙΧΟΣ.

ταῦτ' ἄρα λεπτός,

χῶ μύσταξ πολὺς οὗτος, αὔσταλέοι δὲ κίκιννοι.

τοιούτος πρῶαν τις ἀφίκετο Πυθαγορίκτας,

5

4. "Vulgo: Χῶ μύσταξ πολὺς οὗτος ἄν, αὔαλέοι δὲ κίκιννοι. In qua scriptura quid ἄν sibi velit, ignoro. Unice probandum Wartonianum αὔσταλέοι, dummodo cum A. F. Naekio (Mus. Antiq. Studior. i. 1, p. 170.) πεντασύλλαβον facias. Homerus Odys. XIX. v. 327, εἰ κεν αὔσταλέος, κακὰ εἰμένος — ubi Eustathius: αὔσταλέος δὲ καὶ κατὰ διάλυσιν αὔσταλέος, ὁ αὐχμῶν. Ceterum solennis est commutatio adjectivorum αὔσταλέος et αὔαλέος. v. Heinrich. ad Hesiod. Scut. Hercul. p. 188. Jacobs. ad Anthol. Gr. II. 3, p. 380. Porson. ad Eurip. Orest. v. 219." *Schaef.*

The Ald. reads ἄρ', which Boissonade retains in preference to the emendation of Warton.

5. "Πυθαγοριστὰς solus Stephanus male dedit, a quo in aliquot recentiores edd. venit." *Kiessl.* Passow also oxytones the word.

unpremeditated. The melancholy mood of Æschines sufficiently explains his thus addressing his companion: "How long a time it is since you have seen me!" To which the other naturally replies, "long a time?" And then, as he looks at his friend and notices the outward tokens of his distraction, cf. vv. 3, 4, he adds: "But what is it that troubles you?"

3. ταῦτα, "For this reason," cf. Id. xv. 8, and Annot. ib. Διὰ τοῦτο λεπτός ἐγένου, ὦ Αἰσχίνα, καὶ ὁ μύσταξ οὗτος πολὺς ὦν ἐκ τῶν φροντίδων οὐκ ἔτυχεν ἐπιμελείας. *Schol.*

4. αὔσταλέοι δὲ κίκιννοι. Ἔτι τε ἡ κόμη σου αὐχμηρὰ, καὶ ἀτημέλητος. Gloss. L.

In Id. xi. 69, the Cyclops mentions his growing thin as an effect of his passion, καὶ ταῦτ' ἄμαρ ἐπ' ἄμαρ ὀρεῦσά με λεπτὸν ἴοντα.

Cf. Juv. Sat. ix. 12.

"Vultus gravis, horrida siccae
Silva comæ, nullus tota nitor in cute,"
And again, v. 18.

"Deprendas animi tormenta latentis
in ægro
Corpore, deprendas et gaudia: sumit
utrumque
Inde habitum facies."

In illustration of αὔσταλέοι, Wart. quotes Alciph. Epist. i. 36, p. 161, καὶ αὐχμηρὰν μὲν ἔχω τὴν κεφαλὴν, μηδὲ ἰδοῦσαν τὸν χρόνον τοῦτον μύρον. Hor. I. Epist. xiv. 32, presents the converse, "nitidique capilli."

5-6. Thyonichus rallies his friend upon his careless appearance, by comparing him with a Pythagorean who had arrived lately in Sicily. Τοιοῦτός τις ἦκεν Ἀθήνηθεν εἰς Σικελίαν πρὸ τούτου ἐπαγγελλόμενος Πυθαγορικὸν δόγμα. τινὲς δὲ φασὶ τοῦτο λεγεῖν εἰς Πλάτωνα τὸν φιλόσοφον, ἀκούσαντες αὐτὸν ἐν Ἰταλίᾳ διαβῆναι εἰς Σικελίαν

ὠχρὸς κἀννπόδατος· Ἀθηναῖος δ' ἔφατ' ἡμεν.

ἤρατο μὰν καὶ τήνος, ἐμὴν δοκεῖ, ὀπτῶ ἀλεύρω.

συνταξόμενον (retained by Toup in sense of "collocuturum;" Hemsterh. *συντευξόμενον*) Διονυσίῳ τῷ τυράννῳ. But this notion is universally discarded. With regard to the Pythagoreans, cf. Schol. in Gloss. and Enfield's Moral Philosophy, &c. F. Jac. cites two passages from Athenæus, where the mode of living adopted by the later Pythagoreans is ridiculed; lib. iv. p. 161, A. B. Alexis in *Πυθαγοριζούσῃ*. "Ἐδει δ' ὑπομῆναι μικρὸν ἀσιτίαν, ῥύπον, ῥίγος, σιωπήν, στυγνότητ', ἀλουσίαν. Again, p. 163, E., in allusion to Diodorus, from whom this species of discipline appears to have spread to other philosophers of the same sect, *Πυθαγορικὸς δὲ δόξας εἶναι, ὑμῶν τῶν Κυνηκῶν τρόπον ἔζη, κομῶν καὶ ῥυπῶν καὶ ἀνυποδητῶν. . . τῶν πρὸ αὐτοῦ Πυθαγορικῶν λαμπρᾷ τε ἐσθῆτι ἀμφιεννυμένων, καὶ λουτροῖς καὶ ἀλείμμασι, κουρᾷ τε τῇ συνήθει χρωμένων.*

Compare Aristoph. Nub. 103, in allusion to the Socratic school:

τοὺς ὠχρῶντας, τοὺς ἀνυποδήτους λέγεις.

Cf. too Lucill. Epigr. 30 (Jacobs. Anthol. t. iii. p. 35), Alciphron Ep. iii. 14, 4. Spanheim, ad Callim. H. in Cerer. 125; Lucian, tom. iii. Wetst. p. 539, § 1, &c.

6. "But he said he was an Athenian." Warton conceives it probable that the luxurious Sicilians entertained a prejudice against the more abstemious people of Athens, and hence derives the point of the expression here, and of the allusion in Id. iv. 21, 22. But it is doubtful whether the Athenians are at all referred to in

that passage. "Athenæus, lib. ii. cap. 8, Eubulum citat de Atheniensibus ita loquentem: Οὐ ῥᾶστα δὴ πεινῶσι Κεκροπιδῶν κόροι, Κάπτοντες αὔρας, ἑλπίδας σιτούμενοι. 'ubi facile pueri Cupripidum tolerant famem, vescentes auris, se letantes spe.'" Ad quæ hæc Casaubonus: 'Jocatur facetissimus Eubulus in tenuem Atheniensium victum. Ait eos non vivere sed esurire. Erat enim solum Atticum parum uber.'" Briggs.

Cf. Juv. Sat. iii. 80, "mediis sed natus Athenis."

The student will observe, that Ἀθην. is in the Nom., as it refers to the subject of ἔφατο, so σιμός in Id. iii. 8. But not so in Id. iv. 8, κῆμ' ἔφαθ' ἀμάτηρ Πολυδέυκεος ἡμεν ἀμείνω. Cf. Matth. Gr. Gr. § 536.

7. "He too entertained a tender passion, I think, for a loaf!" As the Pythagoreans professed an abstinence from meat, ὀπτῶ ἀλεύρω is in strict keeping.

Compare Timocles apud Athen. lib. vi. p. 240.

οἶμοι κακοδαίμων, ὡς ἐρῶ· μὰ τοὺς θεοὺς,

Τιθύμαλλος οὐδεπόποτ' ἠράσθη φαγεῖν

οὔτω σφόδρ', οὐδὲ Κόρμος ἰμάτιον λαβεῖν,

οὐ Νεῖλος ἀλφίτ', οὐ Κόρυδος ἀσύμβολος

κινεῖν ὀδόντας.

Ib. ἐμὴν δοκεῖ, so in Id. xi. 2.

8. παῖσδεις ὦ γάθ' ἔχων· "You are jesting as usual, my good fellow." For the usage of ἔχων, cf. Gloss. There is a humour in the contrast of

ΑΙΣΧΙΝΗΣ.

παίσδεις ὦ γάθ' ἔχων ἐμέ δ' ἄ χαρίεσσα Κυνίσκα
ὕβρισδει· λασῶ δὲ μανείς ποκα, θριξὶ ἀνὰ μέσσον.

ΘΥΩΝΙΧΟΣ.

τοιούτος μὲν αἰεὶ τύ, φίλ' Αἰσχίνα, ἄσυχος, ὀξύς, 10
πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ καιρόν;

10-11. ἄσυχος ὀξύς is found in many MSS., and is explained by Gloss. L. ἀντὶ τοῦ αὐτὸς καθ' ἑαυτὸν ἔσω λυπούμενος, καὶ τηκόμενος ἐν ἡσυχίᾳ, καὶ μὴ ἐν φανερωῖ. Heins. offered ἔξοχα ὀξύς. Eldikius “ἀλίκος ὄξος Πᾶν τελέθων κατὰ καιρόν,” “si res ita ferat, totus quantus acetum es,” a piece of misplaced ingenuity which is unworthy of notice.

Meineke observes “non ferri potest, si quid video, κατὰ καιρόν, sententia

ἐμέ δ' with which Æschines begins his complaint. With χαρίεσσα, compare the use of Lat. *gratus*, e. g., “Venerisque gratae.” Hor. IV. Od. VI. 21.

9. ὕβρισδει. Wuest. conceives that “me fastidit,” is an improvement upon the usual version “me contumelia afficit,” erroneously, for the former is not the meaning of the word; and besides, although poor Cynisca no doubt must have loathed the violent conduct of her lover, yet it better suits the ἦθος of the speaker to accuse her of insulting him.

Ib. λασῶ δὲ μανείς ποκα. The Schol. explains “Εοικα δὲ λανθάνειν ἐμαντὸν εἰς μανίαν ἐμπεσών. But the phrase rather means, “I shall go mad one of those days without your knowing it—before you are aware of it,” as Briggs and Wuest. render it.

Compare the use of *Fallo*, as in “qui natus moriensque fefellit.” Hor. I. Epist. XVII. 10.

Ib. θριξὶ ἀνὰ μέσσον. sc. τοῦ μανῆ-
ναί: so the Gloss. L. ὀλίγον δὲ τὸ μεταξὺ ἐστι, καὶ ἀκαριαῖον τοῦ πάντα μοι κατασχεθῆναι τῇ πάθει. With this

proverbial expression, our idiom “only a hair’s breadth between,” is compared. Eustathius on Iliad. x. p. 796, 59 = 713, 32, seems inaccurate, ποτὲ δὲ τριχὸς φάσκοντες ἐξηρτηῆσθαι τὰ πράγματα, ἐξ οὗ παραποιήσας ὁ Θεόκριτος ἔφη τὸ θριξὶ ἀνὰ μέσσον. Briggs compares Plaut. Mostell. I. 1, 60. “Pluma haud interest patronus an cliens prior siet.”

10-13. “Such wert thou ever, my dear Æschines, gentle this moment, fierce the next; eager to gratify every whim at once: but nevertheless declare what is the new grief that troubles thee.”

With verse 10 compare

“—iram

Colligit ac ponit temere, et mutatur in horas.” Hor. A. P. 159.

Horace gives a similar description of himself. I. Epist. XX. 25. “Irasci celerem tamen ut placabilis essem.” Martial, XII. 47, is also compared “Difficilis, facilis, jucundus, acerbus es idem.”

11. πάντ' ἐθέλων κατὰ καιρόν, according to the version given above,

ΑΙΣΧΙΝΗΣ.

ὦ ργείος, κήγών, καὶ ὁ Θεσσαλὸς ἵπποδιώκτας

ἅ Απῖς, καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας

postulante ut *παρὰ καιρὸν* scribatur." But the same result may be produced by our text if it be read ironically, "wishing for every thing at the proper time!"

Ibid. εἶπον. "The 2. sing. imperat, *εἶπον* has been accented always in the grammars, and generally in the text of different writers thus, *εἶπόν*; but it is proved in Buttman's Excurs. I. on Plat. Meno, p. 70, that this latter accentuation was unknown to the pure Greek writers." *Buttm. Irreg. V.* p. 88. H. Stephens introduced *εἶπόν* here, *εἶπον* being the accentuation of the older edd. which Meineke and Wuest. follow Buttman in adopting. According to Jo. Lascaris, as cited by Lobeck on Phryn. p. 348, the Syracusans used *εἶπόν*, as a form of the 2. aor. imperat. retaining the *ὀξύτονησις* of such imperatives. "Eoque accentu," adds Lobeck, "facile imperativum communem I. aoristi εἶπον a doriensi secundo εἶπόν dignoscemus."

13. "Ἄπῖς, non Ἄπις, cum cd. Schellersh. Valck. Schæfer. ut Ἄγις, κλιμαξ. Vide Spalding. ad Quintil. t. iii. p. 485." Kiessl. Distinguish this from Ἄπις, ἡ, the Peloponnese, in Id. xxv. 183.

corresponds to "cupidus," in Hor. A. P. 165, "Sublimis cupidusque et amata relinquere pernix," and to *σφόδρα μὲν ἐπιθυμοῦσι*, and *ὀξεῖται γὰρ αἱ βουλήσεις*, in Aristot. Rhetor. II. 12, 4. Κατὰ καιρὸν, with which *οὐ κατὰ καιρὸν* in Id. xxv. 66, may be contrasted, as also *πρὸς καιρὸν*, *ἐν καιρῷ*, and *ἐς καιρὸν* means "at the right," or "proper time," "in season." Lat. "opportune." Hence the phrase in the text may be literally rendered, "wishing for everything at the exact time," "wanting everything at the nick of time;" which may be readily understood as amounting to a charge of impatience. Briggs explains the passage with a sufficiently indefinite freedom, as equivalent to "Quocunque animo es, eo omnes esse requiris." Wuest.'s interpretation, "omnia continuo fieri volens," differs but little from that given above. Warton's translation, "prout res eveniant," adopting which Harles. explains "inconstans es in voluntate, idem modo adpetis, modo refugis," is fairly open to Kiessl.'s

objection, scil. "qui pro re nata omnia vult, is non continuo vituperari potest, nam tempora mutantur."

Ib. τί τὸ καιρὸν. Wuest. objects to the version "quid novi?" which is employed by Kiessl. and Briggs, and renders more accurately "Quid est illud novum, quod te sic accendit?"

12-18. *Διηγείται τὴν τῆς μανίας ὑπόθεσιν.* *Schol.* "The Argive and I, and the Thessalonian groom Apis, and Cleonicus the soldier, were drinking at my house in the country. I had killed two chickens and a sucking pig, and broached for them some Biblian wine, of a fine perfume, nearly four years old, just as it came from the vat. Truffles, cockles, were produced. It was quite a pleasant carouse."

13. Wuest. justly remarks the observance of nature here, in Æschines denoting one of his friends by his country, "the Argive," instead of mentioning his name, "plane ut apud nos ii, qui operam mercenariam factitant apud opifices."

ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς,
 θηλάζοντά τε χοῖρον· ἀνῶξα δὲ Βύβλινον αὐτοῖς 15
 εὐώδη, τετόρων ἐτέων, σχεδὸν ὡς ἀπὸ λανῶ.

14. D. Heins. proposed ἐν χόρτῳ, sc. "in ea ædium parte qua prandebant veteres; vel in gramine ut pastores solent." But this is not a pastoral piece, and the usage of ἐν χώρῳ in the sense of "ruri," is amply proved by Wart., Toup., Taylor, &c., as, for example, Wart. shews from Xenoph. Econ. cap. v. § 9, that ἐν χώρῳ and κατ' ἀγρόν may be regarded as much the same in meaning, and from ibid. § 4, that ἐν τῷ χώρῳ and ἐν τῷ ἄστει, are used in contrast with each other. Some MSS. read ἐν χῶρα, which is found in the same signification in Attic writers.

15. Βύβλινον. Al. Βύβλινον. This wine, too, is mentioned by Archestratus ὁ δειπνολόγος, ap. Athen. lib. i. § 52. Τὸν τ' ἀπὸ Φοινίκης ἱερᾶς τὸν Βύβλινον αἰνῶ, where it is stated that upon the first taste, Εὐώδης μὲν σοι δόξει τοῦ Λισβίου εἶναι Μᾶλλον· ἔχει γὰρ τοῦτο χρόνον διὰ μῆκος ἀπλατον, which would appear to favour Wart. s interpretation of v. 16, but cf. Annot. ib.

14. παρ' ἐμίν, equivalent to "at my house." Cf. καλῶς παρ' ἀνδρὶ Θρηκί, Eur. Hec. 19, the French "chez moi," and "with me" in many English phrases.

Ib. κατέκοψα. Toup compares Heraclides comicus apud Athenæum, lib. xii. p. 532.

ἀλεκτρύονα τὸν τοῦ Φιλίππου παραλαβῶν

ἀωρὶ κοκκύζοντα καὶ πλανώμενον, κατέκοψεν.

In the Pastorals of Longus, lib. iv. cap. 19, a similar description of good cheer occurs, Παρεσκεύαστο δὲ πολὺς μὲν οἶνος, πολλὰ δὲ ἄλευρα, ὄρνιθες ἔλειοι, χοῖροι γαλαθηνοὶ, μελιτώματα ποικίλα. Cf. Hor. II. Sat. II. 118, "bene erat, non piscibus urbe petitis, Sed pullo atque hædo."

16. εὐώδη. Cf. "odorato Baccho." Virg. Georg. iv. 279.

Ib. Warton, retaining the comma after ἐτέων, as it appeared in the old editions, translates the verse "vinum, licet annorum quatuor, tamen odoriferum, prope sicut a prælo." Wuest., following Valcken. in placing the comma

after σχεδόν, denies that ὡς ἀπὸ λανῶ is to be taken with εὐώδη, and explains that phrase to imply "mustaceum saporem dulcemque habebat," which, perhaps, does not differ from Kiessl.'s view, who explains "Erat vinum fere quatuor annorum, et tamen adhuc tam mite, quasi recens de prelo exiisset." Briggs, retaining, as Warton, the old punctuation, translates, "Fragrans, quadrimum, ferme tam copiose præbens, quam si vindemiæ tempus esset."

The usage of Theocritus leaves little doubt that the line contains three distinct assertions with regard to the liquor. Cf. Id. xv. 10, 20, 50. And as age was considered an advantage to wine; (compare Pindar, Ol. ix. 73, αἶνει δε παλαιὸν μὲν οἶνον, ἄνθεα δ' ὕμνων νεωτέρων, Athen. lib. i. p. 47, who cites Eubulus and Alexis to the same effect, adding ὄντως δὲ ὁ παλαιὸς οἶνος οὐ πρὸς ἡδονὴν μόνον, ἀλλὰ καὶ πρὸς ὑγίειαν προσφορώτερος, κ. τ. λ. Hor. II. Epist. 1, 34, "Si meliora dies, ut vina, poemata reddit") the interpretations of Kiessl. and Wart.

βολβός τις, κοχλίας ἐξηρέθη ἥς πότος ἀδύς.

ἤδη δὲ προϊόντος, ἔδοξ' ἐπιχειῖσθαι ἄκρατον

17. βολβός τις, κοχλίας. The editor has introduced a comma to mark the asyndeton. D. Heins. proposed κοχλίας τ'. Heraldus βολβός καὶ κοχλίας, which Valcken. approves, and Wordsworth erroneously censures, upon the ground that the passage must be asyndetical, in order to the singul. being used for the plur., "tum vero hac ratione unum bulbum, unam cochleam sex (?) convivis appositam non sine magna admiratione videremus." But the passage from Heraclides in Athen. lib. II. § 65, given in Annot. shews the stricture to be groundless. Briggs, βολβός τοι κοχλίας τ', or βολβός τᾶς κόγχας ἐξηρέθη, "cepa ex olla promebatur." Graefe, βολβός τ' ἥς, κοχλίας τ', ἐξαίρετοι. Brunck., βολβοί τε κοχλίας τ' ἐξήρεθεν. How did he scan this? Wordsworth, βολβός, κτείς, κοχλίας, &c. Some MSS. read κολχίας. In some τις is omitted. One has κολχίας.

seem objectionable from this consideration, as well as upon other grounds, as for instance they both suppose the existence of some particle in the text equivalent to "tamen." This Briggs, and perhaps Wuest., avoid; but the meaning of σχεδὸν ὡς ἀπὸ λανῶ seems to be rather "undiluted, in its full strength," ad lit. "just as it came from the wine-press." This interpretation is corroborated by the liquor being called ἄκρατον, Lat. "merum," "neat wine," in v. 18. Thus the verse describes the perfume, the age, and the strength of the wine. Compare Hor. I. Od. IX. 7,

"Deprome quadrimum Sabina,
O Thaliarche, merum diota."

17. The text can only be translated by supposing the passage to be asyndetical, as is often the case in similar descriptions. Thus Philemon ap. Athen. lib. II. § 67.

Τὸν βολβόν, εἰ βούλει, σκόπει
ἕσα δαπανήσας εὐδοκιμεῖ, τυρὸν, μέλι,
σήσαμον, ἔλαιον, κρόμμυον, ὄξος, σίλ-
φιον.

So too Heraclides, *ibid.*, οἶον φῶν
βολβῶν, ἀκροκωλίων, κοχλιῶν καὶ τῶν
ὁμοίων.

So Alexis, *ibid.* § 64.

Πίννας, κάραβον,
βολβούς, κοχλίας, κήρυκας, κ. τ. λ.

Nor is there room for objection in βολβός and κοχλίας being in the singul.; cf. the quotation given above from Philemon, and this from Heraclides, *ibid.* § 65. βολβός, καὶ κοχλίας, καὶ φῶν, καὶ τὰ ὅμοια δοκεῖ, κ. τ. λ. Whether, however, βολβός τις can be justified from the consideration of the singul. being thus employed for the plur., as βολβοί τινες would be an ordinary phrase, is a question the editor only submits. The τις would have passed from the text long since but for the authority of the *cdd.* "Miror equidem," writes Wart., "tam multos apud me codices illud τις agnoscere."

Compare Martial, *iv.* 46, 11, "cum bulbis cochleisque caseoque," and Hor. *II. Sat. IV.* 58.

"Tostis marcentem squillis recreabis
et Afra

Potorem cochlea."

18. προϊόντος scil. πότου, from πότος in preceding verse. Warton compares προχωροῦντος τοῦ πότου. Lucian., *Dial. Meretr.* p. 991. C. edit. Boudelot. As the revel advanced the party agreed to drink toasts, each mentioning the name of the person whom he desired to compliment. For this usage cf. Gloss. on ἐπιχειῖσθαι. Compare also Hor. *I. Od. XXVII.* 9, *et sqq.*

ᾧτινος ἤθελ' ἕκαστος· ἔδει μόνον ᾧτινος εἰπῆν.
 ἄμμες μὲν φωνεῦντες ἐπίνομες, ὡς ἐδέδοκτο· 20
 ἅ δ' οὐδὲν παρεόντος ἐμεῦ· τίν' ἔχεν με δοκεῖς νοῦν;
 οὐ φθεγξῆ; λύκον εἶδες; ἔπαιξέ τις· ὡς σοφός! εἶπεν,

22. Pierson conjectured, *λύκον εἶδες, ἔπαιξα, τις ὡς . . .* Schaefer. *λύκος εἶδέ σ'.*
 “Carmen XIV. et XV. παράλληλα sunt, utrumque ad imitationem mimorum So-

20-24. “We indeed were drinking, announcing our toasts, as had been agreed upon, but she said nothing though I was present. What state of mind do you imagine I was in? ‘Will you not speak? Did you see Wolf?’ said one of the party in jest. ‘How wise you are!’ said she, and blushed as red as fire; you might even light a lamp from her.”

21. *παρέοντος ἐμεῦ.* Briggs explains “*Illa autem mea praesentia turbata conticuit;*” but this interpretation does not agree as well with the rest of the line as that of Stroth and Jac., “*licet ego adessem.*” So the Schol., *Αὕτη δὲ, ἡ Κυνίσκα δηλονότι, οὐκ ἔπαιξε παρόντος ἐμοῦ, οὐδὲ ἀποκρίσεώς με ἠξίωσεν ἐν τῷ ἐπιχειῖσθαι αὐτῇ κυάθους. Τίνα οὖν με ἔχειν δοκεῖς διαθεσιν τοιαῦτα πάσχοντα;*

Ib. τίν' ἔχεν με δοκεῖς νοῦν; Cf. *Ον. Her. XI. 87,* “*Quid mihi tunc animi credas, germane, fuisse?*”

22. *οὐ φθεγξῆ; λύκον εἶδες;* There was a popular belief that a person who encountered a wolf, and was seen by the animal before he had observed it, lost his voice. “*Creditur luporum visus esse noxius, vocemque homini, quem priores contemplantur, adimere ad praesens.*” *Plin. VIII. 22,* and to the same effect *Themist. Orat. XXI. p. 253,* *φασὶ τοὺς ὑπὸ λύκου προτέρους*

ὀφθέντας γίγνεσθαι ἀναύδους. Thus *Virg. Ecl. ix. 53.*

“*Vox quoque Moerim*

Jam fugit ipsa, lupi Moerim videre priores.”

Socrates employs the same proverb with regard to Thrasymachus in Plato's Republic. Hence the expression “*lupus in fabula.*” *Ter. Adolph. iv. 1, 21,* and *Plaut. Stich. iv. 1, 71.* As *Λύκος* was the name of Cynisca's new admirer, an opportunity was presented for a punning allusion to the proverb, which the speaker inverts to suit his purpose. Thus the Schol. *Τοῦτο ἀμφιβόλως εἴρηται· ἢ ὅτι Λύκον ἔρα ἡ Κυνίσκα· ἢ ὅτι καθὸ οἱ ὀφθέντες ἄφνω ὑπὸ λύκου δοκοῦσιν ἄφωνοι γίνεσθαι. οὗτος δὲ ἐναντίως εἶπεν· οὐχί, μήποτε ὑπὸ λύκου ὤφθης, ἀλλὰ, μήτι Λύκον εἶδες.*

Hence Schaefer's conjecture, *λύκος εἶδέ σ'*, is quite unnecessary. Casaubon imagined that *οὐ φθεγξῆ;* was said by Æschines. But there is nothing which implies a change of speaker between these words and *λύκον εἶδες;* and besides *τίν' ἔχεν με δοκεῖς νοῦν;* rather represents him as a sullen and silent observer of what was passing.

Ib. ὡς σοφός! This mode of understanding the passage, which Meineke prefers, has the authority of the Schol. *Ἡ Κυνίσκα φησὶ πρὸς τὸν εἰς αὐτὴν*

χῆφθα· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λυχνον ἄψαις.
 ἐντὶ Λύκος, Λύκος ἐντί, Λάβα τῷ γείτονος υἱός,
 εὐμάκης, ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25
 τούτῳ τὸν κλύμενον κατετάκετο τῆνον ἔρωτα·
 χάμῖν τοῦτο δι' ὠτὸς ἔγεντό ποχ' ἄσυχον οὕτως,

phronis factum, alterum ad virilium, alterum ad muliebrium. Ut in xv. ita in hoc quoque omnia plena sunt proverbiorum. Hinc scribendum puto: οὐ φθεγγῶ; λύκον εἶδες, ἔπαιξέ τις, ᾧ σοφὸς εἶπεν. Hic duo sunt proverbia: unum, λύκον εἶδες, de his, qui lupo repente viso præ terrore obmutescunt; alterum, τούτῳ σοφὸς εἶπεν, 'huic rem indicavit aliquis sapiens,' de his, qui, quod bene celatum credebatur, resciverunt. Hoc igitur dicit: aliquis, qui nescio quomodo resciverat Lycum ab illa amari, ludebat, λύκον εἶδες." *Herm.* This is as clumsy an effort at emendation as it is uncalled for. It introduces an improbable piece of obscurity, without any pretence of advantage to the sense of the passage.

23. "Scribendum puto κῆφατο (εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λυχνον ἄψαις) 'Ἐντὶ Λύκος, &c., ut hæc tandem dixerit Cynisca." *Vaetzen.* Boissonade adopts the same reading, which has the support of many MSS. with a different explanation, "Loquitur idem ille Apis facetulus et dicax. Lycum quem modo per proverbium innuerat jam clare nominat." *Meineke* follows *Herm.*'s emendation, κῆφᾶπτ. Briggs proposes κῆφαπτ' i. e. "καὶ ἔφαπτε atque illo scommate eam incendebat." *Kiessl.* reads with *Brunk.* χ' ἄφθη, as in κῆξαπίνας ἄφθη, *Id.* π. 25, upon the ground that the "aoristus apud *Dores* nusquam in θᾶν pro θῆν exeat." *Wuest.*, in defence of χῆφθα, compares κῆφα in *Id.* i. 82.

27. οὕτως, "a vicinis separatum, αὐτῶς scribendum videbatur *Heinsio.*" *Vaetzen.*

παίζαντα, ὡς σοφὸς τις, καὶ ἅμα ταῦτα εἰποῦσα, καὶ μνησθεῖσα τοῦ Λύκου, οὕτως ἐφλέγετο ὡς καὶ λυχνον ἐκόλωσ ἀπ' αὐτῆς ἄψαι. It is generally pointed ὡς σοφὸς εἶπεν, and rendered "ut sapiens ait," h. e. "ut in proverbio aiunt." But this leaves a difficulty with regard to the καὶ in the beginning of the next verse, and affords a less animated sense.

24-26. Cynisca's conscious blush at the name of her lover in v. 22 confirms the punster's suspicions, who exclaims in consequence, "'tis Wolf! Wolf is the man! neighbour Laba's son: tall, delicate, 'the beauty of the town.'"

Dahl and Jacobs conceive that these verses were added now by *Æschines* for the first time, as an explanation to *Thyonichus.* *Wuest.* imagines that

they were uttered by him in the burst of passion upon the instant. But neither view appears as probable as that given above.

26-29. *Æschines* explains to his friend the circumstances alluded to in the conversation he has just repeated. With the construction κατατήκεσθαι ἔρωτά τινος, *Kiessl.* compares τίν' ἀεὶ τάκεις οἰμωγάν. *Soph. Electr.* 122. *Jelf. Gr. Gr.* § 549, c., explains it as an accus. of equivalent notion, as "ἄχθομαι ἔλκος = ἄχος ἔλκος: *Eur. Hel.* 831, τί χρῆμ' ἀθυμεῖς: *Theocr.* xiv. 26 κατατήκετο τῆνον ἔρωτα = τῆξιν ἔρωτος:" &c. Compare too *Matth. Gr. Gr.* § 414, 12, ἔρωτι κατατήκεσθαι occurs in *Xen. Symp.* 8, 3, and in *Eubulus* apud *Athen.*, xv. p. 679.

27. "And the fact was once whis-

οὐ μὰν ἐξήταξα μάταν εἰς ἄνδρα γενειῶν.
 ἤδη δ' ὦν πόσιος τοὶ τέτταρες ἐν βάθει ἡμες,
 χῶ Λαρισσαῖος τὸν ἐμὸν Λύκον ἄδεν ἀπ' ἀρχᾶς, 30

29. πόσιος τοὶ, so Schaefer, for πόσιός τοι, with the following note: "In Aristophanis Lysistr. v. 981, item legendum ἦ τοὶ Πρυτάνεις, quod miror non vidisse Brunckium, cum ne fungum quidem Transsilvanum latuerit"!

pered to us in a quiet way," With τοῦτο δι', ὡτὸς ἐγεντο compare δι' ὧτων δ' εὐθὺς ἦν πολὺς λόγος, Eur. Med. 1136, and "verba per attentam non ibunt Cæsaris aurem." Hor. II. Sat. 1. 19. For the various idiomatic uses of διὰ with the gen., cf. Viger. chap. IX. sect. II.

Ib. ἄσυχον οὕτως. Compare μὰψ οὕτω. Hom. II. II. 120; οὕτως εἰκῆ. Plat. Gorg. 506. "Sic temere." Hor. II. Od. XI. 14. "Frequens adverbii οὕτως usus, quod usurpatur de rebus obiter dictis et acceptis. Vid. Schaefer. ad Dionys. Meletem, p. 430." Wuest.

28. μάταν εἰς ἄνδρα γενειῶν. "Frustra ad virilem usque ætatem barbam alens." Briggs, comparing Id. XIII. 15.

εἰς ἀλαθινὸν ἄνδρ' ἀποβαίη.

To the same effect, Wuest. "εἰς ἄνδρα gravius et vividius quam εἰς τὸν ἄνδρα καταβαίνων, εἰς ἄνδρας τελῶν, κ. τ. λ."

Schaefer observes: "Εἰς ἄνδρα γενειῶν. Philostratus, p. 593. Olear. καὶ γὰρ εἰς ὕδωρ αἴρεται, καὶ ἐς πῦρ ἄπτεται, καὶ ἐς λέοντα θυμοῦται, καὶ ἐς σὺν ὄρμῃ, καὶ ἐς δράκοντα χωρεῖ, καὶ ἐς πάρδαλιν ᾄττει, κ. τ. λ. Conf. Ruhnken. præf. ad Schelleri Lex. p. x. qui si Theocritei loci memor fuisset, paulo plus honoris huic locutioni habuisset." Hence he would probably render the phrase: "like a man," considering εἰς to denote here, "mode and man-

ner, considered as objects which the action is endeavouring to reach." *Jelf, Gr. Gr.* § 625. Kiessl. adopts this view, comparing εἰς δέον ἔρποι in v. 50, and the Lat. "pro viro." Plaut. Menæchm. II. 2, 14, "pro sano loqueris, quum me appelles nomine."

The point of the expression is variously understood. Kiessl., Briggs, and Wuest. take it as implying that the speaker had not attained the prudence of manhood which would have suggested an examination of the story, in illustration of which interpretation, Id. x. 40, is cited:

ὦ μοι τῷ πώγωνος, ὅν ἀλιθίως ἀνέφουσα.

So also Triclinius, 'Ἐπεὶ φησι τοιαῦτα πάσχων οὐκ ἡρέωνων οὐδὲ ἐφρόντιζον, μάτην ἀνέφουσα γένεια, καὶ εἰς ἀνδρῶν ἡλικίαν ἀφθόμην. Wart. supposed it to convey the cuckoldom of Æschines. Harl. writes "versum 28, ita intelligo: rem tunc non amplius exploravi, neque viribus juribusque mariti usus sum. Barba autem signum est virilitatis. Postea demum vs. 34, pugnum in faciem uxoris impegit."

29. πόσιος—ἐν βάθει ἡμες. Cf. 'Ἐντεῦθεν ἐν τροφῇ ἦν καὶ πότψ, καὶ παιδιᾷ. Long. Past. II. p. 63, Ed. Dutens. "Mero profundo incaluere." Stat. Theb. v. 262. "Profundo incumbens Odrussa mero." Val. Flacc. v. 594; τὸν βαθὺν οἰνοπότην. Callim. Epigr. in Anthol. Palat. VII. 454.

30, 31. Briggs' interpretation of

Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα
ἔκλαεν ἑξαπίνας θαλερώτερον ἢ παρὰ ματρὶ
παρθένος ἑξαέτις κόλπῳ ἐπιθυμήσασα.
τᾶμος ἐγών, τὸν ἴσης τύ, Θυώνιχε, πύξ ἐπὶ κόρρας

32. ἔκλαεν. Hermann, ἔκλαι'. Cf. Gloss.

this sentence appears the most natural. He conceives τὸν ἐμὸν Λύκον to be the opening words of some Thessalian song, which Apis sung with the design of irritating Æschines, whence the addition of κακαὶ φρένες in apposition to ὁ Λαρισσαῖος, which he explains as equivalent to "malo animo erga me." Similarly the Gloss. L. ὦν κακόφρων, ὅτι ἐμνήσθη αὐτῆς. Compare Mosch. I. 7, 8,

ὄμματα δ' αὐτῷ

δριμύλα καὶ φλογόεντα, κακαὶ φρένες,
ἀδὸν λάλημα.

ἐμὸν κακόν in v. 36; φθονερὸν κακόν
in Id. xv. 10; κακὰ παίγνια, ib. 50.

Kiessl. takes a different view of the passage: "Nullo modo hic est cogitandum de Thessalica quadam cantilena. Imo verba τὸν Λύκον ἄδεν ἀπ' ἀρχᾶς, 'Lycum ab initio,' i. e. iterum 'decantavit,' non nisi hoc significant: Lycum illum iterum memoravit jocandi et pungendi causa. Quæ iterata Lyci mentio vocatur Thessalica cantilena, quia Thessali erant dicaces. Ut autem hic μέλισμα, sic etiam Latine dicitur 'cantilena.' Conf. Manut. ad Cic. Epist. ad Div. xi. 20. Denique κακαὶ φρένες malim intelligere de Thessalo quam de puella: 'improbum ingenium,' 'der böse Mensch!'"

Wuest. understands κακαὶ φρένες to be the first words of the Thessalian song, the subject of which he conceives

to have been some case of perfidy similar to that supposed to have been practised by Cynisca, "tum verba," he proceeds, "ita conjungenda: τὸν Λύκον ἄσε μέλισμα Θεσσ., hoc sensu: 'Thessalicum carmen in Lycum meum canebat.'" An unnatural construction, which he erroneously imagines may be justified by such instances of the double accus. as Eur. Phœn. 300. Iphig. Taur. 1061, Pind. Olymp. III. 4, present.

Warton's interpretation does not differ from that of Briggs, except in his very forced notion, that κακαὶ φρένες was an expression that occurred as a burden in the song of "My Lycus."

Reiske's version of μέλισμα, scil. "ingenium," and Heins.'s emendation, σόφισμα, may both be waived.

32. ἔκλαεν θαλερώτερον. Compare θαλερὸν κατὰ δάκρυ χέουσα. Hom. II. VI. 496, &c., θαλερώτερα δάκρυα μῆλων. Mosch. IV. 56.

Ib. ἢ παρὰ ματρὶ παρθένος. A similar illustration occurs in Apoll. Rhod. I. 269. ἠύτε κούρη οἰόθεν ἀσπασίως πολιὴν τροφὸν ἀμφιπεσοῦσα
μύρεται.

"Alas! it cry'd, Give me some drink,
Titinius,

As a sick girl." *Jul. Cæs. Act. I. sc. I.*

Ib. κόλπῳ ἐπιθυμήσασα. cf. Hom. II. VI. 467. Compare the hiatus with that in v. 49.

ἤλασα, κάλλαν αὔθις· ἀνειρύσασα δὲ πέπλωσ 35
 ἔξω ἀπόχετο θᾶσσον. ἐμὸν κακόν, οὗ τοι ἀρέσκω;
 ἄλλος τοι γλυκίων ὑποκόλπιος; ἄλλον ἰοῖσα

35, 36. "Henr. Vossius, Reiskium et patrem I. H. Vossium sequutus, legit : ἀνειρύσασα τὸ πέπλωσ "Ἐξω ἀπόχετο θᾶσσον; quam necessariam dicit esse mutationem propter v. 41, ubi Cynisca demum aufugisse dicitur. At hac difficultate hæc mutatio laborat, quod is, qui mulieri iratus os percutit colaphis, non nisi ineptissime a poeta induci potest tam diligenti ad eam utens oratione. Equidem non nimis audacem appellaverim, si quis hæc omnia verba : ἀνειρύσασα δὲ πέπλωσ ἔξω ἀπόχετο θᾶσσον, quæ importune se inter colaphos et convicia ingerunt, ut spuria ejicienda esse censeat. Si genuina sunt, locus non aliter nisi sic intelligi potest, ut statuamus, amatorem repudiatum puellæ vestibis attractis celeriter abeunti hæc verba acclamare, ἐμὸν κακόν, κ. τ. λ. et poetam vs. 41, sententiam, 'abiit puella,' nova ratione repetere, novaque addere." *Kiessl.*

This difficulty appears to have arisen merely from a want of attention to the meaning of the imperf. tense in ἀπόχετο, scil., "was in the act of departing," "began to hurry away." So far from deserving to be considered out of place, the sentence supplies a portion of the picture which we cannot afford to lose.

37. Schaefer would point ἄλλος τοι γλυκίων; ὑποκόλπιος ἄλλον, κ. τ. λ. But Herm. successfully vindicates the punctuation in the text, as well upon the grounds that the Bucolic cæsura is thus better marked, and that it is better that both members of the sentence should begin with ἄλλος, as also chiefly because ὑποκόλπιος, being an attribute, should not be placed in the beginning of the sentence.

34. Τὸν ἴσης τὴν. Similarly Hor. i. Sat. vi., 15.

"Judice, quem nosti, populo."

Ib. Πῦξ ἐπὶ κόρρας. Plato in Gorg. calls such a blow τὴν ἀτιμον ταύτην πληγὴν.

Compare Ovid. Amor. i. 7, 3:

"Nam furor in dominam temeraria brachia movit,

Flet mea vesana læsa puella manu."

Tibullus, i. 7, 79, and 11, 59; Hor. Od. i. 17, 24; Propert. iv. 5, 31; Calphurn. iii. 29, shew that violence of this description was not unusual on such occasions.

35. κάλλαν, as if πληγὴν had occurred in construction with ἤλασα. So τρίτην in Æschyl. Agam. 1393, sqq., παίω δὲ νιν δις· κὰν δυοῖν οἰμώγμασιν μεθῆκεν αὐτοῦ κῶλα· καὶ πεπτωκότι τρίτην ἐπενδίδωμι.

Ib. ἀνειρύσασα δὲ π. It was usual

for women to draw up their garments that they might move with greater speed. Cf. Id. xxvi. 16, 17:

αἱ δ' ἐδίωκον

πέπλωσ ἐκ ζωστῆρος ἐπ' ἰγνύ' ἀνειρύσασαι.

And Apoll. iv. 940:

αὐτίκ' ἀνασχόμεναι λευκοῖς ἐπὶ γούνασι πέζας

ὑψοῦ ἐπ' αὐτάων σπιλάδων καὶ κύματος ἀγῆς

ῥῶοντ' ἔνθα καὶ ἔνθα.

On which the Schol. observes: Εὐθέως ἀνελκύσασαι ἐπὶ τῶν λευκῶν γονάτων τὰ ἱμάτια ἄνωθεν τοῦ ζωναρίου, καὶ ἀνασύρασαι αὐτὰ, ἐρῶμένως ἄνωθεν τῶν πετρῶν καὶ τῆς τοῦ κύματος ἀνακλάσεως ἐκινουῦντο.

36. Cf. Hor. i. Epist. vii. 28:

"Inter vina fugam Cinaræ mœrere protervæ."

Ib. ἐμὸν κακόν, cf. φθονερόν κακόν, Id.

θάλπε φίλον· τήνφ τὰ σὰ δάκρυα μᾶλα ρέοντι.
μάστακα δ' οἶα τέκνοισιν ὑπωροφίοισι χελιδῶν

38. Reiske suggests μᾶλα, "abunde," to the ruin of the metre, the first *a* being always short. Wart. καλὰ, which Briggs approves in sense of καλῶς, or μᾶλα ἔρωτος (as one Vat. MS. has μᾶλα ἔρωτες. But may not ἔρωτες have been a Gloss. on μᾶλα? Thus one Schol: 'Εκείνφ φησὶ τῷ Λύκφ τὰ ρέοντά σου δάκρυα μῆλα πίπτει· τουτέστιν, ἔρωσ καὶ ἐπιθυμία. μῆλοις γὰρ εἰκαστέον τοὺς ἔρωτας διὰ τὸ περὶ αὐτοὺς καλλος, which explanation approximates to that which has been offered in the Gloss.) Musgrave, μάχλα in sense of "lacrimas impudicas," or "humidas;" Jac. μάχλε; Wordsworth, who expresses his opinion of Kiessl.'s interpretation with an unbecoming vehemence, proposes δάκρυσι, and translates, "Illi tuæ genæ lachrymis madent."

The reading in the text has infinitely more point than any of the emendations that have been offered.

39. Wakker., in Amœnitatib. litterariis Trajecti ad Rhen. 1770, p. 56, proposed Μάστακα δοῖσα, an emendation which is favoured by the explanation of the Schol.

The conjecture of Lobeck ad Ajac. p. 241, ἐπεὶ προφέρῃσι for ὑπωροφίοισι, comparing Hom. Il. ix. 324, merits the approbation it has received from Meineke.

xv. 10, and Annot. on v. 31. Æschines pursues, Cynisca now hurrying away with upbraiding reproaches. "My bane! Do I not please thee? Is another sweeter to thy false embrace?"

38. τήνφ τὰ σὰ δάκρυα μᾶλα ρέοντι. Toup explains, "quicquid 'gratum' et 'perjucundum' est, μᾶλα vocat poeta. Sic nos Angli, 'this is nuts and figs to him.'" Others consider μᾶλα to be used for ὡς μᾶλα, in reference to the size of the tears. In support of which interpretation Pilenejo quotes: "Comincio a gittar le lagrime che parean nocciuole, si eran grosse." Boccac. Novel. 76, and Mosch. iv. 56, θαλερώτερα δάκρυα μῆλων. In partial analogy with which is Philemon. Fragm. xv. Ed. Brunck., cited by Briggs:

ἡ λύπη δ' αἰεὶ,

ὥσπερ τὰ δένδρα καρπὸν, ἔχει τὰ δάκρυα.

Wuest. again conceives, that it is the abundance of the fruit which is alluded to here, and in Mosch. iv. 59.

The frequent mention of apples in

Theocritus, as tokens of love and silent challenges of passion, appears to support a modification of Toup's interpretation. Cf. Gloss. Dahl renders "per genas fluunt," observing "quamvis præpositio, quæ accusativum regat, desideratur. Sic vel apud Herodotum ρέειν τὸ μέσον, 'per medium fluere.'" ;

With the use of the dative, τήνφ, Warton compares

εἰπέ τίνι πλέξεις ἔτι βόστρυχον, ἢ τίνι χεῖρας

φαιδρύνεις. P. Silent. Anthol. vii. 37.

Hor. i. Od. v. 4. "Cui flavam religas comam."

39, 40. Toup translates "Quemadmodum hirundo celeriter avolat ad aliud et aliud pabulum pullis suis comparandum; ita quoque sine mora Cynisca a nobis avolavit," taking βίον ἄλλον in apposition to μάστακα. In support of which interpretation, Kiessl. observes: "Perplexior verborum compositio celerem hirundinis volatum et revolutum ad aliud aliudque pabulum quærendum egregie depingit. Ad Cy-

ἄψορρον ταχινὰ πέτεται, βίον ἄλλον, ἀγειρεν' 40
 ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα
 ἰθὺ δι' ἀμφιθύρου καὶ δικλίδος, ᾧ πόδες ἄγον.
 αἰνός θην λέγεται τις, ἔβα καὶ ταῦρος ἀν' ὕλαν.
 εἵκατι ταῖδ', ὀκτὼ ταῖδ', ἐννέα ταῖδε, δέκ' ἄλλαι,

niscam nil nisi celeritas fugæ pertinet." Wuest. further observes: "In βίον ἄλλον observanda breviloquentia 'alium post alium.'"

The text does not appear to admit any other construction, which, however, is not very satisfactory. The Schol.'s version suggests some other reading. Οὐχ οὕτω τις χελιδῶν τροφήν δοῦσα τοῖς νεοσσοῖς ταχέως πάλιν ὑπέστρεφεν ἐπὶ τῷ ἕτερα κομίσει, ὡς ἐκείνη λιποῦσα τὸν δίφρον, ἤγουν, τὴν καθέδραν, ᾗχετο. Cf. V. R.

Reiske and Wart. supposed that a verse had been lost between v. 39 and v. 40, containing a participle which would govern μάστακα.

It is strange that Heyne should have thought, that Virgil was original in the simile *Æn.* xii. 473.

"Nigra velut magnas domini cum divitis ædes

Pervolat, et pennis alta atria lustrat hirundo,

Pabula parva legens nidisque loquacibus escas."

41-42. "Swifter still she sprang from the cushioned chair, straight through the hall and door." To account for the mention of δίφραξ here, Wuest. quotes Cicer. *Verr.* i. : "Philodemus negavit moris esse Græcorum, ut in convivio rivorum accumberent mulieres." Greek women and children are represented in ancient works of art, as sitting at meals. The Roman

ladies, too, continued this practice after the recumbent position had become the fashion of the other sex. Varro ap. *Isid. Orig.* xx. 11; *Val. Max.* ii. 1, § 3.

42. ᾧ πόδες ἄγον. So in *Id.* xiii. 70.

ὁ δ', ᾧ πόδες ἄγον, ἐχώρει
 μαινόμενος

The expression is applied to those who wander about without any fixed destination.

Compare "Quo te, Mæri, pedes?" *Virg. Ecl.* ix. 1, and *Pliny, Epist.* vii. 5, "ad diætam tuam ipsi me, ut verissime dicitur, pedes ducunt."

Toup compares *Horat. Epod.* xi. 20, "ferebar incerto pede."

43. "In sooth there runs a certain saw, ἔβα καὶ ταῦρος ἀν' ὕλαν." Παροιμία ἐστὶν ἐπὶ τῶν μὴ ἀναστρεφόντων, διὰ τὸ τοὺς ταύρους ὕλης ἐπιλαμβάνομένους ἀλήπτους εἶναι. Schol. "At mihi," observes Briggs, "videtur rationem reddere quare Cynisca fugiat, nempe ut Lycum alicubi profectum sequatur, quemadmodum vaccæ taurum." The former explanation appears the better.

φοιτᾷ γὰρ ὑπ'
 ἀγρίαν ὕλαν, ἀνά τ' ἄντρα καὶ
 πέτρας ἄτε ταύρος μελεὸς
 μελεῶ ποδὶ χηρεύων. *Æd. Tyr.* 476.

"Victus abit, longèque ignotis exulat oris," *Virg. Georg.* iii. 225, are quoted in illustration.

44. This method of describing the

σάμερον ένδεκάτα, ποτίθες δύο, καὶ δύο μάνες, 45
 ἐξ ὧ ἀπ' ἀλλάλων, οὐδὲ Θρακιστὶ κέκαρμαι.
 οἱ δὲ Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶκται
 ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιοι, οὔτ' ἀριθματοί,

45. ποτίθες, Gaisf. has adopted this for ποτίθει upon the authority of four MSS. Cf. Matth. Gr. Gr. § 210, 5.

46. The Schol. appears to have read Καριστί: Ψηφίζει τὰς ἡμέρας, ἀφ' οὗ ἀπ' ἀλλήλων κεχωρισμένοι εἰσὶ καὶ ἀφ' οὗ οὐκ ἐκάρη κατὰ Κᾶρας τὰς τρίχας, which highly pleased Toup, on account of the alliteration, with which he compares in a note on Id. xxvii. 49.

ἔξ ὄρεος πένθημα, καὶ οὐ Πενθηᾶ φέροντες. Id. xxvi. 26,
 and καὶ αἴγιλον αἴγες ἔδοντι. Id. v. 128.

47. οἱ δὲ Λύκος. This is Toup's emendation for ἀ δὲ Λύκῳ. Reiske had

interval of time which had elapsed since the flight of Cynisca, is intended to express the painful longing of affection, which counts the minutes during the absence of its object.

45. σάμερον ένδεκάτα. "To-day is the eleventh in addition to them," i. e., besides those already mentioned, there are eleven more; "add two, and" there are sixty days, i. e. "two months." Some conceived ένδεκάτα to mean the eleventh, in the sense of one day more than the ten just mentioned, which error led them either to read μάνας, or to maintain that a strict arithmetic was here unnecessary.

In Id. xvii. 82, a mode of enumeration, something similar to this, occurs.

46. ἐξ ὧ ἀπ' ἀλλάλων, a simple and expressive phrase. "Since we two parted." 'Εξ ὧ occurs in the same usage, Id. xv. 47.

46. οὐδὲ Θρακιστὶ κέκαρμαι. Kiessl. translates "neque tonsus sum Thracico more, i. e. ita ut speciem Thracis prae me feram." But Wuest. "capillos non totonderat, ne tantum quidem, quantum Thraces." To obtain which sense, Græfe and Briggs conceive it

necessary to read κ' οὐδὲ. "In the earlier ages, the Greeks of both sexes cut their hair close in mourning, . . . but subsequently this practice was more exclusively confined to the women, the men leaving their's long and neglected, . . . , as was the custom amongst the Romans . . ." *Smith's Antiq.* p. 271.

47. "But Wolf now is every thing to her." Cf. Herodot. iii. 157, πάντα δὴ ἦν ἐν τοῖσι Βαβυλωνίοισι Ζώπυρος, and vii. 156, ὁ δὲ τὰς Συρηκούσας ἐκράτυνε, καὶ ἔσαν οἱ πάντα αἱ Συρηκουσαι. Cf. Matth. Gr. Gr. § 438, 5. Toup cites καὶ οἱ πάντα Κόμβαβος ἦν. Luc. de dea Syria.

Cf. also Ovid. Her. xii. 161.

"Deseror, amissis regno patriaque domoque,
 Conjuge, qui nobis omnia solus erat."

Ib. ἀνῶκται, scil. ἡ θύρα (cf. Gloss. on v. 15), of Cynisca's residence. Compare "patet janua Lydiae." Hor. iii. Od. ix. 20, and as a converse:

εἰ δ' ἄλλα μ' ὠθεῖτε, καὶ ἀ θύρα εἵχστο
 μοχλῶ. Id. ii. 127.

48, 49. Ἡμεῖς δὲ παρ' αὐτῇ οὐδ' ἐν ἀριθμῶ ἔσμεν ὥσπερ οὐδὲ οἱ Μεγαρεῖς ὑπὸ τῆς Πυθίας ἐλέχθησαν εἰναί τινος

δύστανοι Μεγαρήες, ἀτιμοτάτη ἐνὶ μοίρα.

κεὶ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι 50
νῦν δέ ποθ', ὡς μῦς, φαντί, Θυώνιχε, γεύμεθα πίσσας.

suggested τᾶ δὲ, which is found in four MSS. cited by Gaisf., and is therefore, probably, to be preferred to οἷ. Taylor conjectured ἃ δὲ Λύκω νῦν πᾶσα, as in Id. II. 96, πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος. Xenophon, Ephes. Lib. II. c. 14. ἔλεγεν οὖν πρὸς τὴν Ἀνθίαν, ὡς πάντα ἂν αὐτῇ γένοιτο Περιλάφῃ γυνή, καὶ δεσπότις, καὶ παῖδες, shews that the old reading, ἃ δὲ might have remained undisturbed. To me it seems to be preferable. The Schol. reads ἄδε, and explains, αὐτῇ δὲ κατὰ τὰ πάντα τᾶ Λύκῃ ἐστίν· ὥστε καὶ νυκτὸς αὐτᾶ τὴν θύραν ἀνεψῆχθαι.

51. Meineke, with the authority of some MSS. reads Νῦν δὲ ποθεν; μῦς, κ. τ. λ.

ἄξιοι λόγου. Ἱστορεῖ γὰρ Δεινίας, ὅτι οἱ Μεγαρεῖς φρονηματισθέντες ποτέ, ὅτι κράτιστοι τῶν Ἑλλήνων εἰσίν, ἐπύθοντο τοῦ θεοῦ, τίνες κρείττονες τυγχάνοιεν. ὁ δὲ ἔφη·

γαίης μὲν πάσης τὸ Πελασγικὸν Ἄργος ἄμεινον,

ἵπποι Θρηάκιαι, Λακεδαιμόνιοι δὲ γυναικες,

ἄνδρες δ' οἱ πίνουσιν ὕδωρ καλῆς Ἀρεθούσης.

ἀλλ' ἔτι καὶ τῶνδ' εἰσὶν ἀμείνονες, οἷτε μεσηγὺ

Τύρυνθος ναίουσι καὶ Ἀρκαδίας πολυμήλου

Ἀργεῖοι λινοθώρηκες, κέντρα πτολέμοιο.

ὁμῆες δ', ὧ Μεγαρεῖς, οὔτε τρίτοι, οὔτε τέταρτοι,

οὔτε δωδέκατοι, οὔτ' ἐν λόγῳ, οὔτ' ἐν ἀριθμῷ.

Similarly Callimachus in an Epigr. given p. 131, in Jac. Del. Epigr. says of a slighted damsel,

τῆς δὲ ταλαίνης
νύμφης, ὡς Μεγαρέων, οὐ λόγος οὐδ' ἀριθμός.

Compare too the question of a lover to his mistress in an Epigr. of Agathias given ib. p. 165.

Ἡ σὺ μὲν ἕπνον ἔχεις γλυκερώτατον, ἡμετέρης δὲ

φροντίδος οὔτε λόγος γίνεται, οὔτ' ἀριθμός;

Hor. I. Epist. II. 27, et sqq., resembles this passage in its mode of expression: "Sponsi Penelopæ . . . Alcinouique . . . juvenus," but the different use of "numerus" is to be remarked, for which cf. Jo. Casp. Orellius in loc.

Ib. ἀτιμοτάτη ἐνὶ μοίρα. This hiatus of a long syllable before the preposition ἐνὶ is not unusual. Fr. Jacobs, Anthol. Pal. tom. III. P. I. p. xciv. has collected instances of its occurrence.

50. Καὶ εἰ μὲν καταφρονήσαιμι αὐτῆς, δεόντως ἂν μοι τὰ πάντα προχωροίη. Schol.

Ib. εἰς δέον. Compare εἰς δέον ἐκβέβηκε, Dion. Halicarn. vol. III. p. 1426, ed. Reiske, εἰς δέον περᾶ. Soph. Antig. 386, and Œd. Tyr. 1416.

51. Æschines illustrates the difficulty of extrication from his passion by the proverb of the mouse that tasted pitch, which the Schol. explains: Παροιμία ἐστὶ τὸ "μῦς γευόμενος πίσσης" λέγεται δὲ ἐπὶ τῶν εἰς ἀηδὲς πρᾶγμα ἐμπεσόντων, καὶ δυσεξειλήτως ἀπαλλασσομένων. ὥσπερ γὰρ φησιν ὁ πίσσης γευόμενος μῦς ἐνειληθείς κρατεῖται, καὶ ζῶν τιμωρεῖται, οὔτω καγώ.

Boisson. quotes the sarcasm of Demosthenes against Polycles: γελάσαν-

χῶ τι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
οὐκ οἶδα. πλὰν Σίμος, ὁ τὰς Ἐπιχάλκω ἐρασθεῖς,
ἐκπλεύσας, ὑγιῆς ἐπανῆλθ', ἐμὸς ἀλικιώτας.
πλευσοῦμαι κῆγὼν διαπόντιος· οὔτε κάκιστος, 55
οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὁ στρατιώτας.

Reiske conjectured *Nῦν δὲ ποθῶ μῦς, φαντί, θυώνυχε, γέυετο πίσσας*. Wuest. proposes to point *Nῦν δὲ, ποθ' ὡς μῦς*, comparing "olim rusticus," Hor. II. Sat. VI. 79, but doubts whether *ποτέ* could be so placed.

56. ὁ στρατιώτας. The article has been felt as a difficulty here. Grotius

τα δ' ἔφασαν αὐτὸν εἰπεῖν· "ἄρτι μῦς
πίττης γέυεται." Anecd. Bekkeri,
tom. I. p. 208. Meineke cites Aristoph.
apud Athen. III. p. 95, d. ἐγευσάμην
χορδῆς ὁ δύστηνος κυών. Compare
also Id. x. 11.

Kiessl. observes that "*νῦν* hic non
tempus significat, sed, ut passim Roma-
norum 'nunc,' habet vim ratiocinandi."
It seems to be equivalent to "as matters
really are." In a sense similar to which
it contrasts with *τότε*, in the sense of
"in that supposed case," in Demosth.
de Cor. § 57. So also in Id. II. 130.

52-55. A different remedy for hope-
less passion is mentioned in Id. XI. 1,
et sqq.

οὐδὲν πὸτ τὸν ἔρωτα πεφύκη φάρμακον
ἄλλο,

Νικία, οὔτ' ἔγχριστον (ἐμὶν δοκεῖ), οὔτ'
ἐπιπάστον,

ἢ ται Πιερίδες·

Id. XXIII. 23, 24, suggests a sterner
cure:

ὄπη λόγος ἡμεν ἀταρπὸν
ξυνάν, τοῖσι δ' ἐρῶσι τὸ φάρμακον ἐνθα
τὸ λᾶθος.

According to Crates, "Ἐρωτα πανέι
λιμός. So also Marcus Argentarius,
Jac. Del. Epigr. p. 149.

ἠράσθης πλουτῶν, Σωσίκρατες· ἀλλὰ
πένης ὦν

οὐκέτ' ἐρᾶς· λιμός φάρμακον οἶον ἔχει.

Propertius, lib. III. El. 21, coincides
with the passage before us:

Magnum iter ad doctas proficisci cogor
Athenas,

Ut me longa gravi solvat amore
via.

53. "Except this, that my friend
Simus, who was in love with the daugh-
ter of Epichalchus, having taken a
voyage hence, returned completely
cured." With this usage of *πλήν*, the
adv., followed by a finite verb, with-
out any intervening conjunction, com-
pare Soph. Trach. 40, *κεῖνος δ' ὅπου
βέβηκεν, οὐδεὶς οἶδε, πλήν ἐμοὶ πικρὰς
ῶδῖνας αὐτοῦ προσβαλὼν ἀποίχεται*
and also *Œd. Col. 1625, &c.*

With *ὑγιῆς* in this sense, cf. "sanos—
sensus," Virg. *Ecl. VIII. 66*, "insanus
amicâ," Hor. I. Sat. IV. 49, and "in-
teger," in Hor. II. Od. IV. 22, and
Pers. V. 173.

55. *διαπόντιος*, cf. *ἢ καὶ διαπόντιον
ἔλκειν Ἄνδρα . . ἐπισταμένη*. Antipat.
in Jac. Del. Epigr. p. 20.

Ib. οὔτε κάκ. οὔτε πρᾶτ. Compare
Hor. II. Epist. II. 304, "Extremi pri-
morum, extremis usque priores."

Ib. ὁ στρατιώτας. It was not un-
usual for the Greeks to enter foreign
services at this period. Cf. Ter. *Heaut.*

ΘΥΩΝΙΧΟΣ.

ᾠφέλε μὰν χωρῆν κατὰ νοῦν τεὸν ὧν ἐπιθυμείς,
 Αἰσχίνα· εἰ δ' οὕτως ἄρα σοὶ δοκεῖ ὥστ' ἀποδαμεῖν,
 μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος.

ΑΙΣΧΙΝΗΣ.

τᾶλλα δ' ἀνὴρ ποῖός τις ;

ΘΥΩΝΙΧΟΣ.

ἐλευθέρῳ ὅστις ἄριστος, 60

and Reiske would read ὡς στρατιώτας. Koehler ἐν στρατιώταις. Meineke ὧν στρατ. Wordsworth οἷ, i. e. Simo. Briggs observes: "Structuram talem esse puto: ὁ στρατιώτας (ἔστιν) ἴσως οὔτε κάκιστος οὔτε πρᾶτος, ὁμαλὸς δὲ τις." According to which the condition of the soldier is here described, and not Æschines' pretensions as one. This mode of avoiding the difficulty occurred to the present editor also.

57. Valcken., Gaisf., and Briggs, allowed ἐπιθύμεις to remain here; but Kiessl. Meineke, Boisson., and others, exhibit the present.

59, 60. Boisson., following some MSS. and certain of the earlier edd., exhibits the text thus: Μισθοδότας Πτολεμαῖος. Αἰσχ. ἐλευθέρῳ οἷος; Θυών. ἄριστος, Αἰσχ. τᾶλλα δ' ἀνὴρ ποῖός τις, ἐλευθέρῳ ὅστις ἄριστος; Θυών. εὐγνώμων—. Warton would read ἐλεύθερος, ὡς τις ἄριστος, in both verses, arranging thus: Αἰσχ. Ἐλεύθερος, ὡς τις ἄριστος; Τᾶλλα—τις; Θυών. Ἐλεύθερος, ὡς τις ἄριστος. And translating, "is he as generous as the best of 'em? Quoad cætera etiam qualis est?" Reiske suspects that part of v. 60 was lost, and that ἐλ. ὅστ. ἄρ. was repeated from the preceding verse, to supply its place, or that ἐλεύθερος, ὡς τις ἄριστα should be read in v. 60. Valcken. approves of the former surmise. Four MSS. omit v. 60 altogether, and Gaisf. and Meineke conceive it to be spurious. Briggs proposes ἐν ἀνθρώποισον ἄριστος in v. 59, and seems to approve of ἐλεύθερος ὅτι μάλιστα in v. 60. Seven MSS. apud Gaisf. read οἷος for

I. 1, 59. "Sed in Asiam hinc abii propter pauperiem," and ib. 65.

57. χωρῆν κατὰ νοῦν. Cf. Id. xv. 38. κατὰ γνώμαν ἀπέβα.

58. "ὥστ' ἀποδαμεῖν contains an epegesis of οὕτως, which precedes." Matth. Gr. Gr. § 531. obs. 2.

59-65. The ease with which this compliment to the reigning prince of Alexandria is introduced, deserves to be remarked. The speaker cannot be suspected of anything but a wish to benefit his friend by recommending him to an advantageous service. With si-

milar felicity, in Id. xv. 46, a panegyric is introduced under the disguise of Praxinoe's congratulating herself upon the safety which Ptolemy's police afforded her in the crowded streets of Alexandria. Horace never flattered Augustus or his court with so natural an air.

Ib. οἷος ἄριστος, Matth. Gr. Gr. § 445, b. compares the fuller expression in Xenophon, Mem. S. 4. 8. extr. ἐδόκει τοιοῦτος εἶναι, οἷος ἂν εἶη ἄριστός γε ἀνὴρ καὶ εὐδαιμονίστατος.

εὐγνώμων, φιλόμωσος, ἐρωτικός, εἰς ἄκρον ἀδύς·
 εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον·
 πολλοῖς πολλὰ διδούς· αἰτεύμενος, οὐκ ἀνανεύων,
 οἷα χρὴ βασιλῆ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί,

ἔστις in v. 60, which seems a preferable reading with the present punctuation. Perhaps the repetition of the phrase may be accounted for by supposing that Theocritus thought it desirable to impress the idea that the service of Ptolemy involved nothing offensive to the feelings of a freeman.

62. τὸν οὐ φιλέοντ' ἔτι μᾶλλον. "Perquam miror interpretibus ad has voces aquam non hæsisse. Mihi saltem non constat quomodo inimicos magis quam amicos noscere potuerit Ptolomæus neque quorsum spectat talis rei commemoratio. Conjeceram ἀπαλάκων, "arcens," vel ἀπαμύνων, quod idem significat. Eligat lector utrum horum magis placet, vel ipse melius quid excogitet. Phocylides Milesius, Epig. i.

γνησιός εἰμι φίλος, καὶ τὸν φίλον ὡς φίλον οἶδα,
 τοὺς δὲ κακοὺς δούλους πάντας ἀποστρέφομαι.

(Dum hæc scribo, succurrit alia lectio, ἔτι μέλλον, sub. ἐστὶν αὐτὸν εἶδεναι. Nondum scilicet natus erat Ptolomæo inimicus)." Briggs. An effort to emend as unhappy as it is superfluous. Cf. Annot.

63. Valcken. conjectured αἰτευμένῳ (petenti) οὐκ ἀνανεύων, on which Kiessl. justly observes: "Valckenarii mutatione opus non est; nam αἰτεῖσθαι etiam passive usurpari, docet locus Polyb. xxvii. 12. 2, αἰτούμενος πολλάκις ὑπ' αὐτῶν atque passive hic accipiendum esse, ostendit vel αἰτῆν, quod sequitur." Briggs as idly, αἰδοῦμενος, comparing Hom. Il. i. 23, αἰδεῖσθαι θ' ἱερῆα, sc. ὡς ἰκέτην.

64. βασιλῆ. So Kiessl. for βασιλῆ, comparing Τυδῆ. Il. iv. 384. Μηκιστῆ.

61. φιλόμωσος. Compare Id. xvii. 112, et sqq.

Ib. εἰς ἄκρον. Cf. Gloss. on Id. xv. 112.

62. A discriminating prince, who distinguishes between a friend and an enemy. The verse hints to Æschines and similar adventurers, that zeal in the service of Ptolemy shall be noticed and rewarded, and that a want of devotion will be still more certainly punished. Briggs, failing to observe that εἰδὼς has a pregnancy of meaning here, fancied that he had discovered a difficulty in the passage, cf. V. R. Compare βαρεῖαν ἐχθροῖς, καὶ φίλοισιν εὐμενῆ. Eur. Med. 835.

63. Πολλοῖς πολλὰ διδούς. Cf. Id. xvii. 110, et sqq. Compare

"Titulis et fascibus olim
 Major habebatur donandi gloria."

Juv. Sat. v. 110.

64. "Junge αἰτεύμενος οἷα χρὴ αἰτεῖσθαι βασιλεία ut verba οὐκ ἀνανεύων in medio sint posita. Hoc certe proximis maxima videtur consentaneum. Verba enim αἰτεῖν δὲ χρὴ pro admonitione accipio, ne quis regis clementia et munificentia abutatur, plura et majora sibi dari postulans quam par sit. F. J." The latter observation is of course correct, but the sense put upon οἷα χρὴ βασιλῆ seems forced. It is simpler, and seems better to connect the phrase with οὐκ ἀνανεύων, and render it "as becomes a king." Compare "fortem, justum, severum, gravem, magnanimum, largum, beneficum, liberalem; hæ sunt regiæ virtutes." Cic. pro Deiot. § 9. Compare

"Causaque mea permulta rogatus
 Fecit." Hor. i. Sat. iv. 97.

Ib. αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί. Ho-

Αἰσχίνα. ὥστ', εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65
 λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακώς
 τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
 ἧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα

Il. xv. 339. Matth. Gr. Gr. § 83, obs. 3, supplies also βασιλῆ, Herod. vii. 220. Ὀδυσῆ. Od. xix. 135, &c.

race observes, with similar tact,
 "Coram rege sua de paupertate ta-
 centes
 Plus poscente ferent.

1 Epist. xvii. 44.

and again, 1 Epist. xviii. 75, he re-
 commends a caution to his friend lest
 his patron

"Munere te parvo beet aut incommo-
 dus angat."

65-68. The composition of this pas-
 sage, and indeed to the close of the
 Idyl, is exceedingly spirited, and in
 admirable keeping with the subject.
 The soldier's life is expressed by two
 pictures. The one exhibits him in his
 fighting costume, with the end of his
 mantle, which was little more than a
 piece of cloth, secured by a clasp over
 his right shoulder, so as to leave the
 arm free for action, as figures of war-
 riors are represented in ancient works
 of art. Cf. Smith's Antiq. pp. 702, 704.
 In the other we see him abiding the on-
 slaught of the fearless targeteer, "part-
 ing wide his feet for 'vantage sake."

66. ἐπ' ἀμφοτέροις βεβ. Compare
 Tyrtaeus Fragm. ii. 21 (Gaisf. Ed.)
 ἀλλά τις εὖ διαβάς μενέτω, ποσὶν ἀμ-
 φοτέροισι

στηριχθεῖς ἐπὶ γῆς, χεῖλος ὀδοῦσι δακῶν,
 and Fragm. iii. 15.

ξυνὸν δ' ἐσθλὸν τοῦτο πόληϊ τε, παντί
 τε δήμῳ,

ὅστις ἀνὴρ διαβάς ἐν προμάχοισι μένη
 ὠλεμέως,

Also Hom. Il. xii. 458, and "ingenti
 gradu." Livy, lib. ii. c. 10.

67. ἐπιόντα μένειν. Briggs cites
 Epig. ἀδέσπ. 402.

— θήρη δὲ διδάσκει

κρυπτὸν ἐλεῖν, ἐπιόντα μένειν, φεύγον-
 τα διώκειν.

68. "With all speed to Egypt." With
 ἧ τάχος, compare Pind. Olymp. vi. 38,
 ἀλλὰ ξεῦξον ἤδη μοι σθένος ἡμίονων,
 ἧ τάχος. and ὡς τάχος Id. ii. 36. Cf.
 Gloss. in vv. and compare, "Ocyus
 ad navem." Pers. Sat. v. 141.

Ib. ἀπὸ κροτάφων. "Beginning from
 the temples," which first shew the
 touch of time. Thus a Schol. in the
 MSS. Laurent, ταχέως ἔπεισι τὸ γῆρας
 ἡμῶν τοῖς κροτάφοις. καὶ αἱ πολιαὶ ἀεὶ
 καθέρπουσιν ἀπὸ τῶν αὐτῶν μέχρι τοῦ
 γενείου ἐφεξῆς. διὸ ποιεῖν τι δεῖ, ἕως
 τὸ γόνυ χλωρόν. Cf. "Temporibus
 geminis canebat sparsa senectus."
 Virg. Æn. v. 416, &c.

Ib. ἔρπει. Cf. "obrepi non intellecta
 senectus." Juv. Sat. ix. 129.

70. λευκαίνων. Compare Soph. Œd.
 Tyr. 715, χροάζων ἄρτι λευκανθές κάρα.

Ib. ἕς γόνυ χλωρόν. Cf. Hor. Epod.
 xiii. 3.

"rapiamus, amice,

Occasionem de die: dumque virent
 genua,

χλοερά occurs as the epithet of μέλαια,
 in Id. xxvii. 66. Compare also,

"Donec virenti canities abest
 Morosa." Hor. I. Od. ix. 17.

πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένην ἔρπει
 λευκαίνων ὁ χρόνος· ποιῆν τι δεῖ ᾧς γόνυ χλωρόν. 70

“ cum juvenilibus annis
 Luxuriant animi, corporaque ipsa vi-
 rent.” *Ov. Fast.* v. 273.

The knees are often mentioned in
 reference to the vigour of life, as γού-
 νατ' ὀρώργ in *Hom. Il.* xxii. 388, and

Odyss. xviii. 133. So, too, *Theogn.* 971.

ὄφρα τ' ἐλαφρὰ
 γούνατα καὶ κεφαλὴν ἀτρεμέως προ-
 φέρω.

Compare, too, for the general notion,
Juv. iii. 26, et sqq.

ΦΑΡΜΑΚΕΥΤΡΙΑ.

ΥΠΟΘΕΣΙΣ

τοῦ δευτέρου Εἰδυλλίου.

Ἐπὶ τῆς Σιμαίθας Δέλφιδος Μυνδίου τινὸς ἐρῶσα, ὃν παιδικοῖς προσταλαιπωροῦντα ἐν παλαίστρᾳ ἢ Σιμαίθᾳ^α φίλτροις τε καὶ φαρμάκοις^β διὰ τινος θεραπαίνης Θεστύλιδος ὑποδιακονουμένης ἐφ' ἑαυτὴν πειρᾶται μετάγειν, ἐπικαλουμένη τὴν Σελήνην καὶ τὴν Ἑκάτην, ὡς ἐπὶ τῷ ἔρωτι συμβαλλομένης νυκτερινᾶς θεᾶς. τὴν δὲ Θεστύλιδα ὁ Θεόκριτος ἀπειροκάλως^γ ἐκ τῶν Σώφρονος μετήνεγκε Μίμων.

^α Heins. surmises (Lect. Theocr. c. v.) that this piece was called Simætha by its author, from its principal character, and that the title of *Φαρμακεύτρια* was assigned to it by the grammarians, from the nature of its subject. The Schol. observes, Ἐπιγράφεται τὸ παρὸν εἰδύλλιον, φαρμακεύτρια. κέχρηται δὲ ὁ Θεόκριτος ἐν τούτῳ Δωρίδι διαλέκτῳ· προλογίζει δὲ Σιμαίθα.

Athenæus, lib. xi. § 50, cites the title in the plur. Θεόκριτος δ' ὁ Συρακόσιος ἐν ταῖς Φαρμακευτρίαις φησί· “Στέψον τὰν κελέβαν φοινικέφ οἶδς ἄώτῳ.”

^β The general notion running through these rites of witchcraft is, that the person against whom they are directed experiences some torment corresponding to the process to which various inanimate matters are subjected by the sorceress. Cf. Hor. I. Sat. viii. and Epod. xvii. A belief in the efficacy of such guilty practices has not been confined to ancient times. Martyn on Virg. Ecl. viii. 80, observes, “About the beginning of the last century, many persons were convicted of this, and other such like practices, and executed accordingly. King James the First, who then sate upon the throne, was a great believer of the power of magick, and condescended so far as to be the author of a book intituled *Daemonologie*, in which, amongst other particulars, he speaks of these images as being frequently made at that time; and ascribes the power of them to the devil. ‘To some others at these times he teacheth, how to make pictures of waxe or claye, that by the roasting thereof, the persons that they beare the name of, may be continually melted or dried away by continuall sicknesse. . . . They can bewitch and take the lives of men and women, by roasting of the pictures, which likewise is verie possible to their master to performe: for although that instrument of waxe have no vertue in that turne doing, yet may he not very well, even by the same measure, that his conjured slaves melt that waxe at the fire, may hee not, I say, at these same times, subtilly, as a spirit, so weaken and

scatter the spirits of life of the patient, as may make him on the one part, for faintnesse, to sweat out the humour of his bodie, and on the other part, for the not concurrence of these spirits, which causes his digestion, so debilitate his stomacke, that this humour radical, continually sweating out on the one part, and no new good sucke being put in the place thereof, for lacke of digestion on the other, he at last shall vanish away, even as his picture will doe at the fire? And that knavish and cunning workeman, by troubling him, onely at sometimes, makes a proportion, so neere betwixt the working of the one and the other, that both shall end as it were at one time.' However, notwithstanding the reasonings of this learned monarch, I believe few are now afraid of this, or any other power of witchcraft, except the most illiterate of the people."

Polwhele notes, "Though in the piece before us, in the Pharmaceutria of Virgil, and a similar performance by Sannazarius, we may see the principal ceremonies—we must have recourse to other authors for the horrors of incantation. The Canidia of Horace, and the Thessalian sorceress, Erichtho, in the sixth book of Lucan, will furnish us with no inadequate ideas of ancient necromancy. We may remark, by the way, that Lucan had, probably, the incident of Saul and the Witch of Endor in view, while his Erichtho was raising up a dead body to satisfy the inquiries of Sextus, concerning the event of the civil war. Apollonius Rhodius hath also exhibited enchantment in all its terrors.

"The practices of witchcraft have been remarkably similar in all ages and nations of the world. The magical use of amulets and charms was, doubtless, of very high antiquity; though Dr. Warburton hath referred its original to the age of the Ptolemies. Long before the times of Moses, the art of divination was practised in Egypt and the land of Canaan. Pharoah sent for all the magicians of Egypt to interpret his dream. The teraphim that Rachel stole from her father, Laban, were, most likely, little magical images. The earrings which Jacob buried under the oak at Shechem were no other than amulets. Abraham's servant (who was sent to look for a wife for his son Isaac), as soon as he found Rebecca, took a golden earring (or jewel for the forehead) of half a shekel weight, and put it on her face: this was probably a frontlet, with magical words engraved on it, like the Arabian talisman. See '*Clogher's Chronicle of the Hebrew Bible vindicated*,' p. 157.

"As the world grew older its superstitions increased. Egypt no longer preserved her superior pretensions to magic, while Pontus, Assyria (see conclusion of this Idyl), and many other nations, became equally celebrated for their enchanters; to whom the power was attributed of reversing the order of nature, on the most trivial occasions. The Romans were subjected to perpetual alarms through the infernal rituals of Hecate; and some thousands at a time have been convicted of sorcery, in the imagination of this credulous people. Nor was it the uninformed mind alone that gave way to such fanciful superstitions. The wise Cicero, and the no less philosophic Aurelius, were, in this point, as undiscerning as the vulgar. And, in after times, the Apostate Julian, who rejected Christianity, became a dupe to magical imposture. We are not to wonder, then, at the triumphs of sorcery at a subsequent period, when ignorance and error had involved in darkness the European nations. In the fifth and sixth centuries

it was a darkness, indeed, that might be felt. The crusades were, afterwards, the means of introducing into Europe a species of necromancy, whose aspect was peculiarly captivating to poetic imagination. Asia had been long, indeed, the seat of enchantment. The Magi of Persia and the Brahmins of India have many ages been famed for their deep researches in the occult sciences, and their reputed intercourse with the invisible world." *Polwhele*.

A lost drama of Sophocles, called 'Πιζοτόμοι, is supposed by Boettiger (in a work entitled *Vasengemälde*, t. I. 2, p. 175), to have been the general source from which materials for pieces of this description were derived. For further information on the practice of witchcraft among the ancients, cf. Plin. Hist. Nat. xxviii. 2. Wachsmuth. de arte Magica apud veteres in Athenæo, tom. II. Fascic. 2, p. 209, sqq. Hor. I. Sat. viii. and Epod. xvii., &c.

^c This charge of a want of taste on the part of Theocritus has excited the indignation of commentators, the more, perhaps, because it was found impossible, in consequence of the loss of the Mimes of Sophron, to ascertain precisely against what it was directed. Casaubon, Lect. Theocr. c. III., observes: "Mirum vero equam hic censor ἀπειροκαλίαν in elegantissimo poeta, notare voluerit. Equidem quorsum ille id scripserit, non satis assequi conjectura possum. Fortasse illi parum visus servare Decorum Theocritus, dum imitatione Sophronis, ancillam Simæthæ tribuit; quod urbanæ potius quam rusticæ conveniat personæ. Sed profecto Simætha ista meretrix fuit urbicaria, non mulier rusticana."

Heins. Lect. Theocr. c. v. remarks: "Quo magis admirari libet Græculi cujusdam Scholastici argutam curiositatem, quam jam antea quoque viri magni attigerunt, qui poetæ ἀπειροκαλίας culpam intendit, quia videlicet Thestylidos personam e Mimis desumpsit. Cujus nomen, cum ex antiqua comœdia depromptum sit, cui, illius belli, quo ea nata est, inter Megarenses et Athenienses, causa ascribitur, non video quantum inter hanc et illam intersit: aut, cur potius a Thestylide, quam a Simætha, abstinere debuerit."

Perhaps in Sophron's Mimes Thestylis was not a κωφὸν πρόσωπον as she is in our author. If a dialogue, in which she bore a part, was remembered with pleasure by the Schol. he might have considered the imitation in this respect inferior to the original, or have thought it injudicious on the part of Theocritus to employ a name for the purpose he had in view, which was identified with more interesting associations. It occurs in Virg. Ecl. II. 10.

This Idyl opens with dramatic animation, and our attention, arrested by the abrupt exordium, accompanies the poem to its close, obeying, without an effort, the fascination of its varied interest. From the beginning to v. 64, there are two characters upon the mimic stage, the sorceress and her attendant. The rest of the poem is a soliloquy. The first part exhibits a series of magic rites performed with the view of recovering the affections of Simætha's lover: the second narrates the tale of her amour. The introduction of the latter as subservient to the action of the piece, and posterior to it, is in accordance with the most judicious rules of poetic criticism. Cf. Hor. A. P. v. 148. Moreover, the change in the intercalary verse, and the appropriateness of both to the respective circumstances in which each occurs, and its omission when the history of

this unbridled passion has passed its climax, and the rest of the poem assumes in some degree the air of an epilogue, all exhibit the nice management of an accomplished master of his craft.

With reference to the scene of the poem Wuest. observes : “ Ubi terrarum illa pompa acta esse sit putanda vix erui poterit ; mera est coniectura Schol., qui eam Athenis ductam esse dicit. Pro certo hoc solum poni potest, sacra magica, quae Simaetha instituit, facta esse in trivio inter urbem aliquam et mare sito ; v. 35. enim canes in urbe latrantes audit, et v. 38. maris malaciam subito factam sentit. Urbem vero inter nobiliores et ditiores fuisse ex pompae splendore colligas, in qua leaena ducte esse dicitur.”

There does not appear to be any ground of objection to the supposition that the scene is laid in the suburb of Syracuse.

Virgil has imitated this Idyl, or rather the first part of it, in his eighth Eclogue, v. 64, to the end, with but indifferent success. The former part of that composition is entirely unconnected with the latter, and the address to his patron, v. 6 to v. 14, ensures that the reader shall not forget the poet in the poem.

It must not, however, be dissembled, that the close of the Eclogue is graceful and agreeable.

“ Bonum sit !

Nescio quid certe est ; et Hylax in limine latrat.

Credimus ? an qui amant, ipsi sibi somnia fingunt ?

Parcite, ab urbe venit, jam parcite, carmina, Daphnis.

ΦΑΡΜΑΚΕΥΤΡΙΑ.

ΕΙΔΥΛΛΙΟΝ β'.

Πᾶ μοι ταὶ δάφναι; φέρε, Θέστυλι· πᾶ δὲ τὰ φίλτρα;
στέψον τὰν κελέβαν φοινικέω οἶος ἄώτῳ,

This Idyl, too, like the Ἀδωνιάζουσαι and the Κυνίσκας ἔρωσ, introduces us at once "in medias res." The first verse contains the hasty demand of Simætha for the instruments of sorcery to which the distraction of a slighted passion has led her to resort, with the view of re-establishing her interest in the heart of Delphis.

ταὶ δάφναι, "the bays" we had prepared, or "which I bade you bring," for such is the force of the article.

Ib. φέρε, Θέστυλι. Thestylis is a κωφὸν πρόσωπον, and so Amaryllis in Virg. Ecl. viii. 77, &c. This verse is supposed by some to have been suggested by the words which accompanied an ancient dance, called ἄνθεμα, mentioned in Athen. lib. xiv. § 27.

ποῦ μοι τὰ ῥόδα; ποῦ μοι τὰ ἴα; ποῦ μοι τὰ κάλα σέλιννα;

2. "Crown the bowl with crimson wool." οἶος ἄώτῳ, ad. lit. *the bloom* or *blossom of sheep*, a poetic expression for wool. Cf. Gloss. in v. Compare Virg. Ecl. viii. 64,

"Effer aquam et molli cinge hæc altaria vitta,"

and observe what a much freer hand the Greek poet shews, in the quick questioning of the first verse, and the asyndetic abruptness of the second.

It was an ancient usage to adorn the altars of the gods with fillets of wool (cf. Prop. iv. 6, 5, Virg. Æn. iii. 64, iv. 459, &c.), and also the chalices from which libations were poured in certain solemnities. Cf. Œd. Col. 475, &c.

Hence, probably, sorceresses borrowed the custom of dressing their magic bowls in a similar way. Wool of a purple colour was believed to have a peculiar efficacy in such ceremonies. Thus an Iynx, in an Epigr. given in p. 20, in Jac. Del. Epigr. is described as πορφυρέης ἄμνοῦ μαλακῆ τριχὶ μέσσα δεθεῖσα.

In Geopon. xv. 8, a στέμμα ἐρίου λευκοῦ ἢ φοινικοῦ is recommended as a charm against witchcraft. Clem. Alex. Strom. vii. p. 713, is also referred to upon this subject.

ὡς τὸν ἐμὸν βαρυνεῦντα φίλον καταθύσομαι ἄνδρα,
ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδέποθ' ἦκει,

3. *Βαρυνεῦντα*. The majority of the critics have adopted Henry Stephens' emendation, τὸν ἐμοὶ βαρὺν εὔντα. Valcken. and Brunck. would further change ἐμοὶ into the Doric ἐμίν, from the corruption of which Kiessl. conceives the reading ἐμόν to have arisen. Now it would appear, that *βαρυνεῦντα* alone has MSS. authority, for none is adduced in favour of the other, except, indeed, that Lambert Bos writes, "Divisim enim legendum est, ut quidam Codices habent," to which observation Jacobs has justly added a note of interrogation: while sixteen MSS. and the Med. Ald. Call., and Junt. editions, are stated by Gaisf., to exhibit *βαρυνεῦντα*; and similar testimony is also supplied by Reiske and Valcken.

Moreover, the writers of the Scholia were unacquainted with any other reading. The unanimity of so many critics in adopting Henry Stephens' emendation, seems attributable, in some degree, to the erroneous explanation of the reading in the text given in the Scholia, viz., *βαρυνεῦντα*, ἀντὶ τοῦ βαρύνοντα, μέλλων ἀντὶ ἐνεστῶτος. οὕτω γὰρ συνεφώνει τῷ μέτρῳ βραχὺ ἔχον τὸ ρυ. τὰ γὰρ ἀπὸ τοῦ ἔνω ῥήματα ἐπὶ τοῦ μέλλοντος αἰεὶ βραχὺ τὸ διχρονον ἔχουσιν· οἷον κρίνω, κρινῶ· εὔρυνω· εὔρυνῶ· πλατύνω, πλατυνῶ. to which it was easy to answer: "Futurum tempus, quale esset *βαρυνεῦντα*, prorsus hinc alienum est," and to the no less objectionable defence of it which was advanced by Reiske, who conceived that the epithets *βαρὺς* and *φίλος* were inconsistent, and would have *βαρυνεῦντα* taken in the sense of *βραδύνοντα*, "cunctantem." To this the reply of the ready Toup was no less appropriate than convincing: "Nimirum τὸ γλυκύπικρον amoris nescivit vir doctissimus;" while Dahl adds, "præterea *βραδύνειν* est sane nil nisi *βαρὺν εἶναι*." The following is Meineke's vindication of the ancient reading: "Quod inde ab H. Stephano in omnes, ni fallor, editiones propagatum est *βαρὺν εὔντα*, vel propter barbarum illud *εὔντα*, quod pro *εἶντα* dictum volunt, rejiciendum erat. Revocavi igitur *βαρυνεῦντα*, quod damnatum nuper etiam a Bernhardio ad Dionys. Perieg. p. 820, etsi hoc uno loco legitur, non repugnat tamen analogiæ. Ut enim *ἐνδύνω* dicitur et *ἐνδυνέω*, Herod. III. 98, *πορφύρω* et *πορφυρέω*, Dionys. Perieg. 1192, Arat. 157, *μελαίνω* et *μελανέω*, Lobeck. ad Ajac. p. 383, 7, ad eandem legem a *βαρύνω* formatum est *βαρυνέω*. Neque offensioni esse posse, quod in *βαρυνέω* littera *v* corripitur, quæ in *βαρύνω*

3. The Schol. observes: ἵνα καταθύσομαι ὀριστικὸν ἀντὶ ὑποτακτικοῦ, ὡς ἐν τῷ "ἵνα εἶδομεν ἄμφω." But the construction of ὡς with the Fut. Indic. instead of the conjunctive, is fully established. Cf. Jelf. Gr. Gr. § 811, where it is noticed, that "The sense of this future is nearly allied to the conjunctive, and only differs therefrom in that it definitely expresses the possible realization of the proposed end." It approaches, perhaps, rather to our "since I will, &c.," than to "in order that I may, &c." This construction was termed by grammarians the Κορίνθιον σχῆμα.

Ib. φίλον. Heinsius conceives this to

be equivalent to ἴδιον, but this does not seem to be the usage of our author. He more correctly observes, that ἐμὸν φίλον ἄνδρα is an instance of that species of ἀδολεσχία which is always pleasing when it is not out of place.

Virgil imitates the line: Ecl. VIII. 66.

"Conjugis ut magicis sanos avertere sacris

Experiar sensus.

Theocritus may here have had in view a passage in Sophron, of which a fragment is found in the Etymol. M. p. 443, 52:

φέρε τὸ θαύμακτρον, κάπιθυσιῶμες.

4. δωδεκαταῖος ἀφ' ᾧ. Fully stated, this phrase appears to be ὅς ἐστι δωδεκ.

οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές,
οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἢ ρά οἱ ἀλλᾶ

5

producitur, ipsa illa quæ attuli exempla verborum πορφυρέω et μελανέω abunde docent. Eadem ratio est verborum, ὑδέω, κυρέω, aliorumque, de quibus egimus ad Euphor. p. 137. Cfr. Lobeck. ad Ajac. p. 184, 13. Similis Hesiodi licentia in voce ἐρινέος apud Strabonem, xiv. p. 642.

θαῦμά μ' ἔχει κατὰ θυμὸν ὄσους ἐρινειὸς δόλυνθους
οὗτος ἔχει.

Arati in ὀρνίθειος, Phœn. 273.

ἢ δὲ μεσηγὺ
ὀρνιθέης κεφαλῆς καὶ γούνατος ἐστήρικται,

denique Nonni in nomine Συρακοσίς, ix. 22, νῦσος ὅτι γλώσση Συρακοσσίδι χωλὸς ἀκούει, quem versum eodem modo scriptum affert Etymol. M. p. 280, 16." The latter variations are not analogous.

Koehler conjectured ἐμὲ βαρυνεῦντα, Wart. βραδυνόντα.

Ib. καταθύσομαι. "Pro καταθύσομαι Toupius lectionem καταδήσομαι ex Scholiis eruit: quæ si in codicibus esset deprehensa, probari posset." Kiessl. Toup, however, only proposed καταδήσομαι as an emendation, to supply the place of καταμαγεύσω, which is mentioned in the Scholia as a second reading. Γράφεται καὶ καταμαγεύσω· δεσμεύειν γάρ φασιν αἱ φαρμακίδες, ὅταν πρὸς κατοχὴν τινα παρ' αὐταῖς καταμαγεύσωσιν.

4. τάλας οὐδέποθ' ἦκει, "Mirationem facit hoc loco τάλας syllaba ultima correpta, quam alibi, ut μέλας, producit. Æolenses enim dixerunt μέλαις et τάλαις, ut in participiis aor. I, ubi ας, ortum ex ανς, itidem producitur, conf. Gregor. Cor. p. 599. Alius generis est μέγας. Græfius igitur p. 11. locum sic emendandum censet: ὅς μοι δωδεκαταῖος ἀφ' ὧ πέλας οὐδέποχ' ἦκει. quod sic interpretatur: 'seit er mir gar nicht mehr zu nahe kömmt, seit er nicht in meine Nähe kömmt!' Parum probabiliter. Equidem malim statuere, aut Dorienses, qui in syllabarum quantitate plura habent propria, ultimam hujus vocabuli corripiisse, aut recipiendum esse, quod in nonnullis cdd. exstat, τάλαν, quod sit loco exclamationis, ut Latinum 'miserum!' Ceterum Græfius, 'consulto dedi,' inquit, 'οὐδέποχ' ἦκει contra Valckenarium, qui si audiendus esset, omnis in dialecto constantia tantum non ubique labefactari posset.'" Kiessl.

Meineke follows Græfe in reading οὐδέποχ', which is only consistent with the retention of οὐδέποκ' in v. 157. Valcken.'s objection was merely, "sed hic ista forma, verbo ἦκει sequente, aures offendisset." However, as all the MSS. appear to have read οὐδέποθ' in this verse, and as many did so in v. 157, cf. Warton, ib., it would perhaps be better to retain this form in both places. In

i. e. "in the twelfth day." ἀπ' ἐκείνου χρόνου ἀφ' οὗ οὐδέποθ' ἦκει. It occurs again in v. 157. So ἀφ' οὗ in Xen. Cyrop. 1, 7, and ἐξ οὗ τε, Æsch. Pers. 761. Cf. Bos on the ellipse of χρόνος. With the usage of δωδεκαταῖος, compare ἔραμαι σχεδὸν ἐνδεκαταῖος, Id. x. 12, and the Gospel of St. John, xi. 39, τεταρταῖος γάρ ἐστι. Cf. Matth. Gr. Gr. § 144, and § 446, 8.

Ib. τάλας is remarkable. Meineke quotes Alcman apud Chæroboscum Bekkeri Anecd. Gr. p. 1182, δουρι δὲ ξυστῶ

μέμνηεν Αἴας αἵματᾶ τε Μέμνων. as an instance of similar correption. Wuest. refers to Spitzner, Prosod. § 82, Not. 2, and Fr. Jacobs, Not. Crit. ad Anthol. Pal. p. 547. It is observed in a note upon the Remarks, p. 12, at the end of Thiersch's Gr. Gr., that "the Doric license, which shortens even ας of the acc. plur. in the first decl., may account for the abbreviation." To the same effect is the observation of Bentley on Phalaris, p. 136, sqq.

5. ζοοί. Being in the plural number,

ῥ̄χετ' ἔχων ὁ τ' Ἐρως ταχινὰς φρένας ἄ τ' Ἀφροδίτα.

βασεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν

αὔριον, ὡς νιν ἴδω, καὶ μέμφομαι οἷά με ποιεῖ.

νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλά, Σελάνα, 10

Id. XIII. 10, the other occurs. Reiske proposed οὐδὲ ποθήκει here, and οὐδὲ ποτεῖδον in v. 157.

5. ζοοί. Ten MSS. ap. Gaisf., read ζοοί, which is the form in Id. IV. 42, Id. VII. 79, and 86, Id. XVI. 53. Wuest. observes that Matth. Gr. Gr. § 124, was not aware of the existence of the reading in the text. The ignorance, however, occasioned a proof of his sagacity. He observes in loc. cit., "From the form ζοή, ζοά, elsewhere ζωά, it is probable that ζοός also existed."

6. ἀλλᾶ. In v. 127, Gaisf. reads ἀλλᾶ instead of ἄλλα, on the authority of some MSS., and the Med. and Ald. editions. Consistency requires the same

the masculine gender is correct. Cf. Dawes' Misc. Crit. p. 310; Matth. Gr. Gr. § 436, 4, a. For the sentiment, compare Hom. Od. XI. 462.

οὐδέ τι οἶδα

ζῶει ὅγ' ἢ τέθνηκε.

6. θύρας ἄραξεν. Compare τίς, ἔφην, θύρας ἀράσσει? Anacr. III. 8. καὶ τήν θύραν γ' ἤραττες, Aristoph. Eccles. 977, &c. Observe how this idea affects the expression of Simætha's intended revenge in v. 160:

αἰ δ' ἔτι κήμῃ

λυπῆ, τὰν Ἀΐδαο πύλαν, ναὶ Μοῖρας, ἀραξεῖ.

7. ῥ̄χετ' ἔχων, ad. lit. "departed having," i. e. "has carried, (ἀλλᾶ) elsewhere." The phrase occurs again in Id. IV. 10, and Id. XXII. 167. Compare "Eheu, translato alio mærebis amores." Hor. Epod. xv. 23.

9. καὶ μέμφομαι. Briggs retaining the semicolon after ἴδω, translates "et cum eo expostulabo," but μέμφομαι undoubtedly depends as well as ἴδω on ὡς, "ut eam videam et incusem." For the construction of ὡς with the Fut. Indic., cf. Annot. on v. 3. With the combination of the Conjunct. and Fut. after ὡς, compare Æsch. Pers. 114,

ταῦτά μοι μελαγχίτων φρήν ἀμύσσεται φόβῳ. . . . μὴ πόλις πύθηται κέανδρον μέγ' ἄστν Σουσίδος καὶ τὸ Κίσσινον πόλισμ' ἀντίδουπον ἔσσειται. To the speaker's mind, the reproaching her lover, if she saw him, probably appeared more certain than her seeing him, and hence perhaps the change into the Fut., not to speak of the metrical convenience.

Ib. οἷά με ποιεῖ. This is equivalent to ὅτι τοῖά με ποιεῖ. Cf. Matth. Gr. Gr. § 480, obs. 3. Perhaps the original elements were διὰ ταῦτα τοῖα ὄντα οἷα. Compare Id. xxv. 40.

10. ἐκ θυέων. Compare ἐξ Ἀφροδίτας, v. 30, ἐκ ποδὸς ἄννε κράναν, Id. VII. 6, Bion. III. 2 and IV. 2.

Ib ἀλλά, Σελάνα. Mark the graceful boldness of the transition. This is not attempted in Virgil's imitation. The agency of the moon was considered necessary in the ceremonies of witchcraft.

Thus in Ovid. Met. VII. 177, sqq., Medea waits for a full moon to perform her sorceries.

"Modo diva triformis Adjuvet et præsens ingentibus annuat ausis.

φαῖνε καλόν· τὴν γὰρ ποταίσομαι ἄσυχᾶ, δαῖμον,
τᾶ χθονία θ' Ἐκάτᾳ, τὰν καὶ σκύλακες τρομέοντι

accentuation in the same piece. The reading, therefore, of Brunck, Kiessl., Boissonade, &c., has been followed here.

11. "Forsitan ἄσυχᾶ δαῖμον, quod convenit Lunæ." *Kiessl.*

12. καὶ σκύλακες. Bloomfield on Prom. Vinct. 355, observes, "Restituendum

Tres aberant noctes, ut cornua tota
coirent,

Efficerentque orbem. Postquam plenissima fulsit,

Ac solida terras spectavit imagine
Luna:"

So too Hor. i. Sat. VIII. 20.

"has nullo perdere possum

Nec prohibere modo, simul ac vaga
luna decorum

Protulit os, quin ossa legant herbasque
nocentes."

and Epod. v. 49,

"O rebus meis

Non infideles arbitrae,

Nox et Diana, quæ silentium regis,

Arcana cum fiunt sacra,

Nunc, nunc adeste."

Virg. *Æn.* iv. 513, "messæ ad lunam . .

Pubentes herbæ." In *Ecl.* VIII. 68, Vir-

gil alludes to the belief, that incanta-

tions could unsphere the moon. Cf. Hor.

Epod. v. 46; Tibull. i. 2, 43; Aristoph.

Nub. 721; Plat. *Gorg.* 513, a.; Lucian,

ii. 36; Plin. xxx. 2; Martial. ix. 30.

So too Lucan, *Phars.* vi. 500, sqq. who

gives the following reason for this pre-

terence of sorcery:

"Et patitur tantos cantu depressa la-
bores,

Donec suppositas proprior despumet in
herbas. v. 506."

Hence the "virus lunare," men-

tioned, *ib.* v. 669, to which Shak-

speare is supposed to allude, *Macbeth*

Act. III. sc. v.

"Upon the corner of the moon

There hangs a vaporous drop profound,
I'll catch it ere it comes to ground."

Hecate is invoked as if she were a

separate power in v. 14, and so per-

haps Artemis in v. 33; although the

mention of the dogs in v. 35 presses

her identity with the χθονία Ἐκάτῃ of

v. 12. It is unnecessary to mention, that

they are the three phases of the same

goddess. The Schol. observes on v. 12,

Ἐκάτῃ χθονία καὶ σελήνη ἡ αὐτὴ ἐστι·

χθονία μὲν, ὡς γινομένη ὑπὸ τὸ ἡμι-

σφαίριον· σελήνη δὲ, ὡς τὸ ὑπεράνω

λάμπουσα. "Ὅθεν καὶ οἱ παλαιοὶ τρί-

μορφον ἔγραφον, &c., and on v. 34,

"Ἀρτεμις δὲ ἡ αὐτὴ τῇ σελήνῃ. And again

infra, ἦν δὲ πρὸ τούτου Ἐκάτην ἔφη,

ταύτην νῦν Ἀρτεμιν λέγει διὰ τὸ ὑπο-

μεῖναι τινα κοινωνίαν αὐταῖς ταῖς θεαῖς.

Compare "Tergeminamque Hecaten,

tria virginis ora Dianæ." Virg. *Æn.*

iv. 511.

"And thou, three-formed star, that on

these nights

Art only powerful, to whose triple name

Thus we incline once, twice, and

thrice the same."

Ben Jonson's Masque of Queens.

11. φαῖνε καλόν. Compare Epigr.

Meleagr. Jac. Del. Epigr. p. 140, Ἄστρα,

καὶ ἡ φιλέρωσι καλὸν φαίνουσα Σελήνη.

Ib. τὴν γὰρ ποταίσομαι ἄσυχᾶ, δαῖ-

μον. "For to thee, goddess! will I

chaunt the spell in a low whisper,"

or "all lonelily."

"Clam precatur ad deam, ne quæ

ad eam mittit vota ab aliis audiantur

έρχομένην νεκύων ἀνά τ' ἠρία καὶ μέλαν αἶμα.
χαῖρ' Ἐκάτα δασπλῆτι, καὶ ἐς τέλος ἄμμιν ὀπάδει,

autem *χαί* pro *καί* apud Theocrit. II. 12." The alteration has been adopted by Meineke and Boissonade. Wuest. observes in opposition: "Recte vero hic articulus abest; nam in universum canes Hecaten tremiscere dicit Simætha. Sed v. 35. sunt τὰ κύνες ii canes, quos jam latrantes audit."

13. Valcken.'s proposed emendation (p. LIV. Epist. ad Rön.) of εἶμα for αἶμα in this line, is based upon a most extraordinary error. He conceived that μέλαν αἶμα must be understood to mean "a black sheep!" "Memineram quidem," he writes (p. 308, Epist. ad Röver. Heindorf's edition), "veteres nigrarum pecudum sanguine Deos inferos placasse, et nigro bidentes vellere atque atras boues in sacris fuisse Magicis adhibitas; præter ceteros etiam Tibullum cecinisse I. Eleg. 11, 61,

'Nocte serena

Concidit ad Magicos hostia pulla Deos.'

Neque tamen propterea mihi poteram persuadere *hostiam pullam* dictum fuisse Theocrito μέλαν αἶμα." His efforts to prop his conjecture of εἶμα in the sense of "a tomb" are as futile as the result would be objectionable, were they successful, for who would tolerate the idle addition of μέλαν εἶμα to the νεκύων ἀνά τ' ἠρία? On the other hand, the true reading brings before us a new circumstance of horror, which considerably heightens the effect intended by the poet. Compare II. x. 297, and 469. Valcken. appears to have been unwilling afterwards to recognize his emendation, as he writes thus in his Annot. on the line: "Juvénilem nonneminis conjecturam operose refutandam sumsit D'Orvilius Anim. in Charit. p. 376-378."

atque irrita reddantur." Wuest. But this explanation seems out of place; ἄσυχα was probably added by the poet to increase the solemn impressiveness of the incantation. Weissgerb. shewed that he felt this intention by his forced version of the adverb, "profundo noctis silentio."

12. Kiessl. observes, that the dogs mentioned here, and in v. 35, are not those which are described as the ordinary attendants of Hecate, cf. Hor. I. Sat. VIII. 35, Apoll. Rhod. III. 1217, &c., but any dogs that happen to be wandering through the city. There was an old superstition, that animals saw objects of an unearthly character, which were invisible to men. With the general sense, compare Ben Jonson, in the "Sad Shepherd."

"When our dame, Hecate,
Made it her gaing night over the kirk-
yard,

With all the barking parish-tikes set
at her,

While I sat whirling of my brazen
spindle."

The Schol. observes, "Ὅτι τῇ Ἐκάτῃ σκύλακας προσῆγον εἰς θυσίαν, ἣν ὡς φασματώδη δεδοίκασι.

So Ov. Fast. I. 389, "Exta canum vidi Triviæ libare Sarpæos."

Tzetzes ad Lycophr. 76, observes, θύουσι δ' αὐταῖς (Ῥέα καὶ Ἐκάτῃ) κύνες, ὡς φησι Σώφρων ἐν Μίμοις. ὁ γὰρ κύνων βαύξας λύει τὰ φάσματα, ὡς καὶ χάλκος κροτηθεῖς, εἴτε τι τοιοῦτο.

13. "Walking through dead men's tombs and blackening gore." Thus a Schol., ἦγουν διὰ τῶν μνημάτων, καὶ τοῦ μέλανος αἵματος τῶν νεκρῶν. Lucan. Phars. VI. 543, sqq., 734, sqq.; Tacit. Ann. III. 69, shew that the foul rites of witchcraft more than deserved the addition of the revolting feature which the words μέλαν αἶμα introduce.

φάρμακα ταῦθ' ἔρδοισα χερείονα μήτε τι Κίρκας, 15
μήτε τι Μηδείας, μήτε ξανθᾶς Περιμήδας.

Ἰϋγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἄλφिताί τοι πρᾶτον πυρὶ τάκεται· ἄλλ' ἐπίπασσε,
Θέστυλι· δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι;

18. τάκεται.] γράφεται ἔτι καὶ κάεται. Schol.

Ib. ἄλλ'.] “Denique ἄλλ' pro ἀλλά, ‘quin,’ ‘age’ bene tuetur Casaubon. habet enim vim hortandi. v. supra v. 10. et Lamb. Bos. Observ. Miscell. c. 19, qui reddit, ‘quare.’ Heins. et Kochler. legendum censent ἄλλ', ‘alia,’ sive scelestā, ut prior putat, sive ἄλφिता, ut posterior autumat.” *Harl.*

14-17. “Hail! fearful Hecate!” καὶ ἐς τέλος ἄμμιν ὀπάδει. The Schol. develops the construction, ἡγουν μέχρι τέλους παράμενε, τὰς μαγείας ποιούσα χείρους οὐδὲν οὔτε τῶν μαγειῶν τῆς Μηδείας, οὔτε τῶν μαγειῶν τῆς ξανθῆς Περιμήδης.

Matth. Gr. Gr. § 453, gives many examples of similar abbreviations, e. g. Π. XXI. 191. κρείσσω δ' αὐτε Διὸς γενεῇ Ποταμοῖο τέτυκται, for γενεῆς Ποταμοῖο. Herod. II. 134, πυραμίδα δὲ καὶ οὔτος ἀπελίπετο πολλὸν ἐλάσσω τοῦ πατρός, for τῆς πυραμίδος τοῦ πατρός, &c.

15. ἔρδοισα χερείονα μήτε τι. Compare

“Cur dira barbaræ minus
Venena Medæe valent?”

Hor. Epod. v. 61.

16. Περιμήδας. Αὕτη ἐστὶν ἡ παρ' Ὀμήρω Ἀγαμήδη λεγομένη,
“ἢ τόσα φάρμακα εἶδεν, ὅσα τρέφει εὐ-
ρεῖα χθών.” *Schol.*

She is alluded to again in Propertius, II. 4, 7,

“Non hic herba valet, non hic noc-
turna Cytæis,

Non Perimedea gramina cocta manu.”

17. The ceremonies and incantations

here begin, the preceding lines being the exordium, τῆς προλογιζομένης Σιμαίθας.

Compare the intercalary verse in *Virg. Ecl. VIII. 68.*

“Ducite ab urbe domum, mea carmina,
ducite Daphnim.”

18. ἄλφिताί τοι πρᾶτον πυρὶ τάκεται· These words were intended as a sort of command to Thestylis, whence Wuest. marks a pause after them, during which he conceives Simætha to observe that her attendant is not fulfilling her direction, and so to exclaim, ἄλλ' ἐπίπασσε. Compare “sparge molam.” *Virg. Ecl. VIII. 82.*

19. πᾶ τὰς φρένας ἐκπεπότασαι; the same phrase occurs again in *Id. XI. 72.* Compare *Euripid. Electr. 177.*

οὐκ ἐπ' ἀγλαΐαις, φίλαι,
θυμὸν οὐδ' ἐπὶ χρυσεῖοις
ὄρμοις ἐκπεπόταμαι·

Hom. Odys. XVIII. 326,

σύ γέ τις φρένας ἐκπεπαταγμένος ἐσσί.
Æsch. Choeph. 227,

χαρᾶ δὲ μὴ κπλαγῆς φρένας.

In similar signification, *Quint. Smyrn. VII. 262.*

ποῖ δὲ νῦν σοὶ ἐὺς νόος ἐκπεπότῃται?

The Schol. paraphrases, ποῖ ἔχεις

ἦ ῥά γέ τοι μυσάρᾳ καὶ τὴν ἐπίχαρμα τέτυγμαι; 20
 πάσσω, ἄμα καὶ λέγε ταῦτα τὰ Δέλφιδος ὅστ' ἄπασσω.
 ἴγγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 Δέλφιδος ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν

20. Meineke removes the note of interrogation from the end of the line, observing, "Vulgo per interrogationem hæc efferunt, cui obstat, ni fallor, particula τοι."

21. Heins. conjectured ἄλα for ἄμα, without any necessity or authority. Reiske placed the μέση στιγμή after λέγε, thus, καὶ λέγε ταῦτα τὰ Δ. ὅστ. π. of which Kiessl. approves. But this punctuation injures the metrical flow of the verse, by making a pause in sense coincide with the termination of the second foot, and is besides opposed by v. 62, as Dahl observes. Moreover, the punctuation in the text, by connecting ταῦτα with λέγε, gives the verse unity, inasmuch as it prevents the cæsura of the word in the third foot from coinciding with its metrical termination; for with Reiske's punctuation ταῦτα τὰ would be as it were one word.

τὸν νοῦν ἐκτετοπισμένον, ὄντως βδελυρά, καὶ σοὶ γέλως γεγένημαι;

20. Slighted by her lover, Simætha suspects others, too, of treating her with scorn, καὶ τὴν ἐπίχαρμα τέτυγμαι; "Have I become an object of derision—a butt for triumphant mockery—to you too? Cf. μὴ χάρμα γενώμεθα δυσμενέεσσι. II. x. 193.

ἔτεκον μὲν ὑμᾶς, πολεμίοις δ' ἐθρεψάμην ὕβρισμα, κἀπίχαρμα, καὶ διαφθοράν.

Eur. Herc. Fur. 458.

"Jocum me putat esse." *Catull.* XIII. 3.

23. ἀνίασεν. The initial α is long, being Doric for the temporal augment. The second syllable is long, as in Bion. I. 8, and Mosch. IV. 3. It is short in Id. XI. 71.

σφύσσειν, ὡς ἀνιαθῆ, ἐπεὶ κήγῶν ἀνιῶμαι.

There is a similar variation in the quantity of the substantive ἀνία. The penult. is long in v. 39, in Id. XXVII. 24, and in Bion, I. 56; short in Id. XXIX. 9.

"Verbum ἀνιάω vel ἀνιάζω apud Epicos Poetas secundam plerumque

producit, ut et in Soph. Antig. 319. Verbum ἀνιῶ apud Aristophanem penultimam ter corripit, semel producit, Eq. 348. Corripitur etiam ab Antiphane ap. Stobæum. . . ." *Porson. ad Phæn.* 1334.

Ib. ἐπὶ Δέλφιδι. "Cogitanda est maga ceream Delphidis imaginem in ignem immisisse: revera igitur laurus super Delphide uritur." *Kiessl.*

Voss, in his note on Virg. VIII. 83, led Kiessl. into this error. That "in Daphnide" in that passage, can mean upon an image of Daphnis appears highly improbable, when it is remembered that "Daphnis" always means the living Daphnis in the piece, wherein the name occurs fifteen or sixteen times. But Voss goes farther, for he conceives the words to imply "in utraque Daphnidis effigie," which is a still more unlikely interpretation. Wagner's first explanation of "in Daphnide," which follows Heyne's, appears to be correct, "præpos. in in tali sermone indicat, qua causa quid fiat, quo quid pertineat; idem fere quod propter." The

αἶθω· χῶς αὐτὰ λακεῖ μέγα καππυρίσασα,
 κήξαπίνας ἄφθη, κούδε σποδὸν εἶδομες αὐτᾶς· 25
 οὔτω τοι καὶ Δέλφισ ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.
 ἴυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ὡς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω,

24. Kiessl. observes that "Graefius, p. 11, sq. quum omnino dubitaret de usu praesentis ληκεῖν, in his certe carminibus, deinde etiam offenderetur hoc tempore propter duo, quae sequuntur verba, ἄφθη et inprimis εἶδομες, legendum putat: — χ' ὡς αὐτὰ ἔλακεν μέγα καπ."

But this objection falls to the ground, if it be remembered that the action is progressing, and we imagine that the sorceress paused at the end of v. 24, gazing on the witch-fire, and then added v. 25.

Ib. καππυρίσασα. As this word occurs no where else, it became an object of suspicion to Valcken. He also convinced himself, that if the verb καππυρίζω were recognized, καππυρισθεῖσα or καππυριχθεῖσα, "more Dorico," would be here required. Hence he conjectured, firstly, καππυρὸς εὔσα "pro κατὰ πυρὸς," and again, "accentu tantum retracto praefero κάππυρος εὔσα, atque illud Dorice scriptum puto pro adjectivo usitato κατὰπυρος."

The reading in the text rests upon the authority of all the MSS., is recognized by the Etymol. M., and is explained in the Schol. as πυρακτωθεῖσα.

second, which he himself prefers, is quite too complicated to be true, and the quotation from Ovid is by no means to the point.

The same general objection of Delphis meaning throughout the poem the man Delphis, holds here. Moreover, there is no mention of an image in the piece, and there is nothing unusual in the construction, ἐπὶ Δέλφιδι, whether it be understood with the Schol., ἐγὼ κατὰ τοῦ Δέλφιδος δάφνην καίω, or in the sense of "for," i. e., to win, or the like, for which sense compare ἐπὶ τήνῳ πᾶσα καταίθουμαι, v. 40, τῷδ' ἐπὶ πᾶσαι καὶ πῶλοι μαίρονται, v. 48, ἐγὼ δ' ἐπὶ τὴν μεμάνημαι. Id. x. 31.

πασάων γὰρ ἔρωσ ἀπαλὰς φρένας ἀμφεκάλυψεν

'Αργείῳ ἐπὶ παιδί. Id. XIII. 49.

ἐπὶ νύμφαις ἀλλοτρίαις. Id. XXII. 145, and ἐπ' ἀλλοτρίοις λεχέσσιν, *Ib.* 149.

24. The quick kindling, and loud crackling of the bay, was considered a favourable omen. Tibull. II. 5, 81. "Et succensa sacris crepitet bene laurea flammis."

Compare Virg. Ecl. VIII. 82.

— Fragiles incende bitumine lauros: Daphnis me malus urit; ego hanc in Daphnide laurum.

Propert. 2, 28, 35.

Deficiunt magico torti sub carmine rhombi,

Et non exiguo laurus adusta sono.

Lucr. VI. 153.

Nec res ulla magis quam Phœbi Delphica laurus,

Terribili sonitu flamma crepitante crematur.

28. Καθὰ σὺν ἀγαθῇ τύχῃ ἐγὼ τοῦτον τὸν κηρὸν ἀναλίσκω, οὔτως εἶθε διαρρέοιτο εὐθὺς καὶ οὐκ εἰς ἀναβολὰς ὑπὸ τοῦ ἔρωτος ὁ Μύνδιος Δέλφισ. σὺν δαίμονι δὲ, τῇ σελήνῃ, ἢ τῷ ἔρωτι, ἢ τῷ

ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφισ'
 χῶς δινεῖθ' ὄδε ρόμβος ὁ χάλκεος ἐξ Ἀφροδίτας, 30
 ὡς τήνος δινοῖτο πόθ' ἀμετέρησι θύρησιν.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 νῦν θυσῶ τὰ πίτυρα. τὸ δ', Ἄρτεμι, καὶ τὸν ἐν ἄδα,

30. "Recte Stephanus, negans se videre, qua ratione verba ἐξ Ἀφροδίτας cum præcedentibus cohæreant, ea cum sequentibus conjunxit; significant enim idem quod ὑπ' ἔρωτος (quod malim scribere ὑπ' Ἐρωτος) 'Veneris stimulo percussus.' Idyll. vii. 55, ὀπτεύμενος ἐξ Ἀφροδίτας." Kiessl.

By this punctuation ἐξ Ἀφροδίτας would appear to balance ὑπ' ἔρωτος in v. 29. It is adopted by Valcken., who observes, "Quæ huc arbitror pertinere, Grammaticus Græcus, et D. Heinsius p. 314, cum ρόμβος ὁ χάλκεος censuerunt conjungenda." This alludes to a Gloss which explains ἐξ Ἀφρ., ὁ ἐκ δυνάμεως τῆς Ἀφροδίτης κατασκευασμένος. But it seems better to connect ἐξ Ἀφρ. with δινεῖθ' in this verse, for, in the first place, there can rest no objection against this combination, as Valcken.'s pointing places it in similar juxtaposition with the same verb in the next verse, and it does not make much difference, whether the magic rhomb or its victim be said to be the subject of the goddess's immediate influence; and again, a comparison of this and the following verse with vv. 28, 29, makes it probable that the sense should end with the verse here, as it does in v. 28, and the ὡς of v. 31 be thus allowed to occupy its natural position, as it does in v. 29. In this case, too, as Dahl observed, ἐξ Ἀφροδίτας corresponds to σὺν δαίμονι in v. 28. The editor is happy to find that Briggs also has anticipated him in preferring this punctuation.

ἐαυτοῦ δαίμονι, ὡς Μένανδρός φησι·
 "Δαίμων ἀνδρὶ παρίσταται εὐθὺς γινόμενῳ." Schol.

"Σὺν δαίμονι simpliciter positum significat 'deo' vel 'dea favente;' σὺν δειλαίῳ δαίμονι, 'non favente.' Lucian. Am. 15, σὺν δειλαίῳ δαίμονι ἐρασθῆναι τῆς θεοῦ." Briggs. Cf. σὺν Μοίσασι, Id. vii. 12, ξὺν θεῷ, Aristoph. Plut. v. 114.

Ib. τὸν καρὸν τάκω. Compare Virg. Ecl. viii. 80.

Limus ut hic durescit, et hæc ut cera liquescit,

Uno eodemque igni, sic nostri Daphnis amore.

and Ovid. Met. iii. 487.

— Sed ut intabescere flavæ
 Igne levi ceræ, matutinæve pruinæ
 Sole tepente solent, sic attenuatus
 amore

Liquitur.

29. ὁ Μύνδιος. τὸ δὲ Μύνδιος ἀπὸ τόπου. Μύνδος γὰρ Ἀρκαδίας, ἐνθα ἦν ὁ νεανίας. οἱ δὲ Καρίας φασὶ τὴν Μύνδον. Schol.

30. Καὶ καθὰ στρέφεται οὗτος ὁ χάλκεος τροχὸς ἐξ Ἀφροδίτης, οὕτως ἐκεῖνος στρέφοιτο παρὰ ταῖς ἐμαῖς θύραις. Schol.

Valeken., on Id. xv. 82, p. 376, A, translates "ut aeneus hicce rhombus circumrotatur, sic ille Veneris stimulo percussus circa fores nostras [frustra] obambulando versetur." But that δινέομαι should be pass. in the first verse, and mid. in the next, is most improbable.

33. The poet displays his art by varying the description of the different magic rites, so as not to weary his reader by a sameness in their detail. We now understand all that was to be

κινήσαις ῥ' ἀδάμαντα, καὶ εἴ τί περ ἀσφαλὲς ἄλλο.

Θέστυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται 35

34. ῥ' ἀδάμαντα.] “κινήσαις ἀδάμαντα K. x. Sed major pars codicum ῥαδάμαντα vel ῥ' ἀδάμαντα. ῥαδάμανθα. Ottob. 'Ραδάμανθιν credo B.” *Gaisf.* “Rhadamanthi hic nomen latere, et res, et ineptum illud ῥ' ostendit. Quare nisi singularis quædam forma hujus nominis Theocrito placuit, scribendum putem, κινήσαις 'Ραδάμανθιν, ἢ εἴ τί περ ἀσφαλὲς ἄλλο.” *Herm.* An alteration of this description amounts to re-writing an author's works. The “singularis quædam forma” glances at Warton's reading, κινήσαις 'Ραδάμανθα, as it appears in his text, or κινήσεις which heads his note, and is the reading assumed by Heins., who explains it as used for κίνει, translating the passage “ego furfures spargam. Tu Jovem Stygium exora; et si quid præterea nobis obstare possit.” *Lect. Theocr. c. vi.* What interest the Stygian Jove could take in crossing Simætha's love, this paradoxical critic has not paused to explain. Reiske, Valcken., and Brunck, restored the reading in the text, upon the authority of the majority of the MSS. and the Edd. Med. Ald. and Flor. Valcken., in his second edition, adds, “Rectius illud ῥ' omitteretur.” Toup, in his Addenda, terms Warton's reading “lectio ineptissima,” and adds “scribendum procul dubio,

Κινήσαις ἀδάμαντα.

Notum proverbium πάντα κινεῖν λίθον. Noster. vi. 18.

καὶ τὸν ἀπὸ γραμμῶς κινεῖ λίθον.

Lapidis autem adamantis apud inferos meminit Propertius, mythologiæ Græcæ mirus amator, iv. 2.

“Quum semel infernas intrarunt funera leges,
Non exorato stant adamante viæ.”

This reading Meineke adopts, observing, “Hoc præbuit optimus cod. K. Vulgo interponitur ῥα. Optativo sine ἄν usus est Theocritus iii. 54, viii. 20, 89. xi. 74 [?] xxix. 38; fortasse etiam, iv. 11. nisi ibi pro τοι scribendum κεν, ut habet cod. K.” H. Voss also denounces τὸ ῥ', and writes “Aut omitte, aut, quod melius videtur, rescribe cum J. H. Vossio κινήσαις κ' ἀδάμαντα.” This judicious emendation Briggs also proposed in his *Curæ Secundæ*, and Boissonade has introduced it into his text. Ahlwardt, assuming that there are three matters of comparison brought forward by the poet, would either read κινήσαις, κ' ἀδάμαντα, καὶ . . .; or point the common text thus, κινήσαις ῥ', ἀδάμαντα.

said and done in this case, without his writing more than Νῆν θυσῶ τὰ πίτυρα. Hence the surprise of the sudden appeal to Artemis gratifies the fancy. “But thou, Artemis, couldst't move even the adamant in Hades.” Cf. Gloss. and V. R.

35. Πρὸς τὴν παιδίσκην φησὶ τεκμαιρομένη, ὡς ἐκ τῶν ὠρυγῶν τῶν κυνῶν τῆς θεοῦ κατὰ τὰς τριόδους πεφηνυίας. διὸ προστάσσει καθόσον τάχος τὸ χάλκωμα ἠχέειν, ὅτι οὐκ ἔλαθεν αὐτὴν φωνεῖσα. *Schol.* Compare Virg. *Æn.* Lib. vi. 257:

Visæque canes ululare per umbram

Adventante Dea.

Stat. Theb. iv. 429,

Nocturnique canem gemitus, ubi limina
patruī

Effugit, inque novæ melior redit ora
Dianæ.

In *Ecl.* viii. 107, Virg. introduces

“Hylax in limine latrat.”

under different circumstances. Cf. also *Annot.* on v. 12.

Ib. “ὠρύονται vocalis v iam producta est, quæ alias corripitur. V. Spitzner, *Prosod.* §. 52, 5.” *Wuest.*

Cf. Maltby, *Prosod.* p. LXVI.

ἄ θεὸς ἐν τριόδουσι· τὸ χαλκίον ὡς τάχος ἄχει.

ἴυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

ἦνίδε σιγᾶ μὲν πόντος, σιγῶντι δ' ἀῆται·

ἄ δ' ἐμὰ οὐ σιγᾶ στέρνων ἔντοσθεν ἀνία,

36. ἄ θεός. "The goddess" we spoke of, or "ipsa dea," as Wuest. renders the article.

Ib. ἐν τριόδουσι. Crossways were sacred to Hecate; hence her Latin title of Trivia. The Schol. gives the following reasons for this appropriation. Ἰδρύνοντο δὲ τὴν Ἐκάτην ἐν ταῖς τριόδοις, ὅτι ἐπὶ τῶν καθαρμάτων καὶ μιασμάτων ἢ θεός. ἔνιοι δὲ φασι Φεραίας τῆς Αἰόλου καὶ Διὸς παῖδα αὐτὴν γενέσθαι, καὶ ὑπὸ τῆς μητρὸς εἰς τριόδον αὐτὴν ἐρρίφθαι· τὸν δὲ Φέρητος βουκόλον ἀνεκκόμενον καὶ ἀναλαμβάνομενον ἐκθρέψαι· διόπερ τὰς τριόδους ἱερὰς τῆς θεοῦ νομισθῆναι. ἰδρύνοντο δὲ αὐτὴν καὶ πρὸ τῶν θυρῶν, ὡς φησιν Αἰσχύλος· Δέσποιν' Ἐκάτη, τῶν βασιλείων πρόδρομος μελάθρων.

Ib. τὸ χαλκίον ἄχει. With this construction of ἠχεῖν, κόσσυφοι ἄχεῦσιν ποικιλότραυλα μέλη.

Epigr. iv. 10.

ἠχεῖ τις οὐκ ἄσημον, ἀλλὰ δυστυχή κωκυτὸν εἶσω. Soph. Trach. 871.

"Dulce sonant tenui gutture carmen aves." Tibull. i. 3, 60.

are compared. Briggs observed that none of these illustrations were exactly in point, and hence desired to read τὸ χάλκεον, ἠχος subaud. in order to procure an acc. of cognate signification. But this appears hypercritical. The transition from the acc. of the sound of an instrument to that of the instrument itself is easy. Compare the use of the Engl. verb "to sound," ex. gr.

"Sound the loud timbrel o'er Egypt's dark sea." To this effect Jelf. Gr. Gr., 568, *Obs.* 1, observes: "So especially verbs of sound signify the action which that sound implies, as κτυπεῖν τὴν γῆν, to sound the ground, to beat it with a noise: Hom. κροταλίζον ὄχρα, they rattled them along. So Theocr. τὸ χαλκίον ἤχει, sound the gong." So too the Schol., τὸ ἄχει ἀντὶ τοῦ ψόφει, κροῦε, who assigns the following reasons for the custom. Τὸν γὰρ χαλκὸν ἐπεῖδον [ἐπήχουν Hemsterh.] ἐν ταῖς ἐλλείψει τῆς σελήνης, καὶ ἐν τοῖς κατοικομένοις, ἐπειδὴ ἐνομιζέτο καθαρὸς εἶναι καὶ ἀπελαστικός τῶν μiasμάτων. διόπερ πρὸς πᾶσαν ἀφοσίωσιν καὶ ἀποκάθαρσιν αὐτῷ ἐχρῶντο, ὡς φησι καὶ Ἀπολλόδωρος ἐν τῷ περὶ θεῶν. Compare too Sophron, in the Schol. of Tzetzes on Lycophron, v. 76, quoted above in Annot. on v. 12.

38, 39. The silence of the sea and of the winds, which Simætha so exquisitely contrasts, in these simple lines, with that anguish within her breast which refuses to be hushed to silence, is regarded here as a sort of εὐφημία of nature, in homage to the presence of the goddess whom the incantations have evoked to the scene. In illustration of this conception, Aristoph. Thesmoph. v. 43; Eurip. Bacch. vs. 1082; Callimachus h. in Apoll. v. 18; Simonides apud Dionys. Halic. §. ii. p. 60, 9; Antonin. Liberal. c. ix. p. 70, et Dan. Heins. on Hor. Od. i. xv. 3, are cited

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

ἴγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἔς τρίς ἀποσπένδω, καὶ τρίς τάδε, πότνια, φωνῶ·
εἴτε γυνὰ τήνῳ παρακέκλιται, εἴτε καὶ ἀνήρ,
τόσσον ἔχοι λάθας, ὅσσον ποκὰ Θασέα φαντὶ 45

by Hemsterh. and Valcken. Compare Virg. Ecl. ix. 57.

Et nunc omne tibi stratum silet æquor,
et omnes,

Aspice, ventosi ceciderunt murmuris
auræ. Æn. iv. 522,

“Sylvæque et sæva quierant
Æquora . . .

.

At non infelix animi Phœnissa.”

Apoll. Rhod. iii. 743, sqq. and a pas-
sage in a fragment of Aleman, (p. 24,
Welck.) With οὐ σιγᾶ στέρνων ἔντο-
σθεν ἀνία. compare

ἐντὸς δὲ καρδία στένει.

Sept. Contr. Theb.

40, 41. 'Ἀλλ' ἤδη ὅλη δι' ἐκείνον κα-
ταίθομαι, ὅς με τὴν παρθενίαν ἀφείλετο,
καὶ πεποίηκεν εἶναί με ἀναιδῆ ἀντὶ
κοσμίας γυναικός. Schol.

43. ἔς τρίς. The phrase occurs again
in Id. xvii. 72. Compare also Id.
xxv. 17. With regard to the number
three, cf. Tibullus i. 2, 56; Ov. Fast.
ii. 638; Virg. Ecl. viii. 73, where
I. H. Voss observes: “*Ternarius nu-
merus* Pythagoræis erat perfectis-
simus: quoniam, quod ait Aristoteles
cæli. i. 1, omnia ex tribus sint, ex
principio, medio et fine; quare a na-
tura nos ejus quasi legem accepisse,
et numerum istum ad sacra adhiberi.
Ascensius hæc argumenta ad Trinita-
tem transfert; consensus certe iste

advertat animos. Quilibet *impar nu-
merus*, quippe individuus, tamquam
immortalis et potens colebatur Plin.
xxviii. 5 et a sapientibus mas, ab
arithmeticis pater, quemadmodum par
femina et mater, appellabatur Macrob.
somn. Sc. i. 6. ii. 2. Pastor gregibus
foeturam impari numero dabat Geop.
xviii. 2; ova gallinis impari numero
supponebatur Colum. viii. 5; fossarum
latitudinem miles impari numero pe-
dum metiebatur Veget. iii. 8; impa-
rem numerum medicus observabat,
Cels. iii. 4, et ordinator temporum
Censor. xx. Macrob. *Sat.* i. 13. Quisque
deus igitur imparem numerum amat;
nocturni quoque et inferi fautores rei
magicæ, quos Didonis sacerdos Aen.
iv. 510 et Medea Ovidii Met. vii. 192
invocant: triceps non tantum videli-
cet Hecate.” Cf. Macbeth. Act. iv. sc. 1:
1. *Witch*. “Thrice the brinded cat
hath mewed,
2. *Witch*. Thrice; and once the hedge-
pig whined,” &c.
and Steeven's note, *ibid.* &c.

Ib. πότνια, scil. Ἐκάτη.

45. Θασέα. Θησεὺς γὰρ ἀρπάσας
Ἀριάδνην τὴν Μίνωος, καὶ ἀπάρτας εἰς
Δίαν, τὴν νῦν καλουμένην Νάξον, κατὰ
Διονύσου βούλησιν λήθη τινὶ χρησά-
μενος, ἀπέλιπεν αὐτὴν καθ' ὕδουσαν. Cf.
Apoll. Rhod. iv. 434, sqq. Nonn. Dio-
nys. lib. XLVII. Catull. Carm. XLIII. 122.

ἐν Δία λασθῆμεν εὐπλοκάμω Ἀριάδνας.

ἰϋγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

ἵππομανὲς φυτόν ἐστι παρ' Ἀρκάσι· τῷ δ' ἔπι πᾶσαι

καὶ πῶλοι μαίνονται ἀν' ὄρεα καὶ θοαὶ ἵπποι.

ὥς καὶ Δελφιν ἴδοιμι, καὶ ἐς τόδε δῶμα περάσαι 50

μαινομένῳ ἴκελος, λιπαρᾶς ἔκτοσθε παλαίστρας.

48. "Vulgo τῷ δ' ἔπι, sed ἐπὶ pertinet ad μαίνονται, unde per tmesin avulsum est." *Boissonade*. The frequent occurrence, however, of ἐπὶ in a sense analogous to that which it bears here, renders the employment of the ἀναστροφή preferable. Compare vv. 23, 40; Id. x. 31; Id. xiii. 49; Id. xxii. 145, 149. Schaefer's proposed alteration of the first καὶ in the next line into ὥς is awkward and unnecessary.

50. With Reiske, Warton, and Brunck, &c., the Opt. περάσαι is here read instead of the Infin. περᾶσαι, and ἴκελος for ἴκελον in the next line. Kiessl., blinded by his triumph over the reasoning of Reiske and Brunck in support of the text, erroneously adopts the other reading. Brunck's note was: "Quam secutus sum lectionem (περάσαι μ. ἴκελος) eam veram esse arbitror, tum quia sic concisa oratio vividior est, tum ob geminatum καὶ, quorum alterum inutile erit, si scribas περᾶσαι — ἴκελον." To which Kiessl. replies: "Geminatum καὶ non debet Brunckium movere, ut cum Reiskio scriberet περάσαι — ἴκελος: nam et luxuriantur Græci in particulæ καὶ usu (conf. Schæf. Mel. Cr. p. 12, et Weisk. de Pleonasmō p. 185, sqq.), neque hoc quidem loco alterum καὶ sua vi destituitur. Hoc enim puella dicit: ita 'etiam' Delphin 'et quidem' in hasce ædes venire videam. Quod autem Reiskius affirmat, vulgarem lectionem requirere περῶντα, hoc secus est: v. Matthiæi Gramm. Gr. p. 795, not. 3." Now, although this be a sufficient answer to Brunck's objection as it was made (that it is to Reiske's is obvious), it does not follow that the reading attacked is therefore correct. H. Voss has put Brunck's objection into its proper form: "Versu 50 geminatum offendit καὶ emendatione vix tollendum; nam et Ahlwarddi ὥς κεν Δέλφιν non sat commodum videtur. [It would be utterly out of place.] Præterea in vulgata posterum καὶ nimia cum emphasi pronuntiatum." The justice of this remark will appear from a comparison of καὶ ἐς ὄστέον in Id. III. 27. But there is another objection to the reading, which appears deserving of notice, viz., the inconsistency of the ὥς in this line with the μαινομένῳ ἴκελον in the next. A comparison of v. 29 and v. 31 will convince that ὥς here must imply a sameness of condition with what is described in the preceding line, i. e. μαινόμενον. Thus also in Eur. Hec. 460,

ἀπωλόμην, φιλαί.
ὥς τὴν Λάκαιναν, ξύγγονον Διοσκόροιν
Ἐλένην ἴδοιμι.

Hence Delphis would be described in the same part of a sentence as μαινόμενος and μαινομένῳ ἴκελος, a confusion of ideas which good writing could scarcely

48. ἵππομανὲς. Cf. Gloss.

Ib. τῷ δ' ἔπι . . . μαίνονται. Compare . . . μέλισσα

Ξουθά, ἐφ' ὠραίοις ἀνθεσι μαινομένα,
Jac. Del. *Erigr.* p. 399, and ἀστραγά-

λας θ' αἶς πόλλ' ἐπεμήνατο. Ib. p. 9,
which might be cited in support of
Boissonade's view. Cf. V. R.

51. λιπαρᾶς παλαίστρας. Λιπαρὰν
φησι τὴν παλαίστραν διὰ τὸ ἐλαιον-

ἴυγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κρᾶσπεδον ὤλεσε Δέλφισ,
 ὦ γὰρ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βαλλῶ.

tolerate. Now there is nothing of this kind in the reading in the text, and the transition of thought from the ὡς (i. e. *μαινόμενον*) καὶ Δέλφιν ἴδοιμι, to the καὶ εἰς τὸδε δῶμα περάσαι μαινομένην ἴκελος, is easy and natural. It may be imagined that the tenderness of her sex came gushing back on Simætha's heart, as the idea of her lover's again entering her house, fresh from the λιπαρὰ πάλαιστρα (he had just left the wrestling school, cf. v. 80, when she first saw him, and surrendered herself to the dominion of her passion), rose before her mind, and hence the gentler aspiration, *μαινόμενῃ ἴκελος*. Although only one MS. exhibits *περάσαι* in the Opt., yet we have virtually the testimony of eighteen in its favour, as *ἴκελος*, which necessarily implies it, appears in that number, sec. Gaisf. Besides it is well known that the authority of MSS. is not of great weight in matters of accentuation. The Schol. distinctly recognizes this reading: Οὕτω καὶ τὸν Δέλφιν ἴδοιμι, μαινόμενον δηλονότι, καὶ εἰς τὸδε τὸ οἶκημα εἶθε ἔλθοι ἐκ τῆς λιπαρᾶς παλαιστράς. How Valcken. could have written "mihi priora ὡς καὶ Δέλφιν ἴδοιμι, quia tum sensu viderentur destituta, videntur omnino cum sequentibus conjungenda, servata lectione recepta," is really surprising. Gaisf., Meineke, and Boissonade give the reading in the text, without any observations.

54. Hemsterh., taking offence at ἀγρίῳ as an epithet of πυρί, proposed κατ' ἀγρίῳ, of which Valcken. approved, translating "adversus hunc agrestem et ferocem amatorem." To this emendation Brunck objected, on the ground that the article would be required, thus, κατὰ τῷ ἀγρίῳ, and suggested ἀγριος, rendering, "Has jam efferata ego exuvias in ignem conjicio." Boissonade, who follows Hemsterh., endeavours to evade Brunck's demand of the article, by translating "contre un cruel;" while Dahl imagines that he has refuted the objection

ἠλείφοντο γὰρ οἱ εἰσιόντες ἑλαίῳ, γυμνοὶ παλαίοντες, διὰ γλίσχρον. Schol.

Compare

"nitida . . palæstra."

Ov. Her. xvi. 149.

"unctæ palæstræ," Ib. xix. 11.

"liquidas palæstras,"

Stat. Silv. iii. i. 157.

and cf. Markland's note, ib.

53. ἀπὸ τᾶς χλαίνας appears rather to be a sort of predicate of τοῦτο τὸ κρᾶσπεδον, than to be combined with ὤλεσε. Compare τῆν' ἀπὸ τᾶς πέτρας in Id. i. 8, and the Annot. there.

54. Reiske and Abresch. in Dilucid. Thucyd. p. 116, combine κατ' with τίλλοισα, as with τίλαι in Id. iii. 21 (where καταντίκα, however, is preferred by Meineke and others, cf. in

loc.), injuriously to the metre of the line, as it occasions a pause in sense after the end of the third foot, palliated, no doubt, in some degree, by the elision. There is nothing unusual in the construction of καταβάλλειν ἐν. Compare Hom. Il. ix. 206. κάββαλεν ἐν πυρὸς ἀύγῃ. xii. 206, μέσῳ δ' ἐνὶ κάββαλ' ὀμίλῳ. For a similar tmesis cf. ἐκ βδέλλα πέπωκας, v. 56. With this employment of the border of Delphis' mantle compare

"Has olim exuvias mihi perfidus ille reliquit

Pignora cara sui: quæ nunc ego limine in ipso

Terra tibi mando."

Virg. Eclog. viii. 91.

and Æn. iv. 507; Eur. Hipp. 513, etc.

αἶ αἶ, ἔρωσ ἀνιαρέ, τί μεν μέλαν ἐκ χροὸς αἶμα 55
 ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας ;
 ἴυγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

by quoting v. 23, ἐγὼ δ' ἐπὶ Δέλφιδι, as if an argument could be adduced from the omission of the article before a proper name to the same in the case of an adjective. Now the whole weight of MSS. authority, and that of the early edd., is in favour of the text, which is thus explained by the Schol. ἐν τῷ πυρὶ τῷ ἀγρίῳ, ἤγουν τῷ δραστηρίῳ, ὅπερ καὶ ἄκοντα ἐλθεῖν ἀναγκάσει. with which explanation Kiessl. concurs. Wuest. translates it "omnia consumentem." Fr. Jac. observes, "Simætha fimbriam illam fortasse flammis comburendam tradit, non tam, ut reliqua, incantationis causa, sed præ indignatione, qua graviter commota reliquias quoque pueri odio habet. Nec aliam ob causam illa fimbriam in partes videtur discerpere. Hæc certe interpretatio cum proximis optime conspirat simulque epitheto ἀγρίῳ vim addit, ut nunc quidem languere dici non possit." But this gives a meaning to ἀγρίος which does not seem natural to it, cf. Gloss., and moreover, a comparison of Virg. Ecl. viii. 91, &c., quite disproves the notion of this rite not being of the same nature as the rest. H. Voss observes: "Ἀγρίων h. l. non est epitheton perpetuum τοῦ πῦρ, sed vim et impetum signat ignis auxilio Hecates mirum quantum exandescens." But there does not appear to be any passage in Theocritus in which ἀγρίος bears this sense, to the exclusion of the idea of fierceness and cruelty, and there seems no ground to doubt that its meaning here is the same as that which it has frequently in the Bucolic poets, scil., "cruel," "ruthless." Cf. Gloss. To the employment of the epithet on this occasion the ἦθος of the speaker appears to give a peculiar correctness. She had, no doubt, fondly treasured this fragment of fringe. Her Delphis had worn it, and this was sufficient to endear it to her heart. Her use of the ἴνυ shews that she remembers this; the contrast of her present and past feelings cannot be but painful, and hence, with an exquisite fidelity to the conflicting nature of the emotions by which her bosom is swayed, at the very moment that she consigns the cherished memento to the flames, she cannot refrain from accusing them of cruelty for destroying, with an indifference that seems savage, a trifle which the associations of affection had rendered so inestimably precious. The tone of the next verse, αἶ αἶ, ἔρωσ ἀνιαρέ, seems to accord with this view of the poet's conception, and also "pignora cara sui," in Virgil's imitation, Ecl. viii. 92. If it be considered fanciful, as it may deserve to be, at all events it remains clear that the old reading is the best, and that ἀγρίῳ means "ruthless."

55, 56. Φεῦ, φεῦ, ὦ ἔρωσ ἀλγεινέ.
 διὰ τί μου τὸ μέλαν αἶμα πᾶν ἐκπέπω-
 κας, ἐμφὺς μοι; ἤγουν κατασχών με ὡς
 βδέλλα λιμνῆτις. Schol. Wuest. ar-
 ranges thus, τί ἐμφὺς ὡς λιμνᾶτις βδέλ-
 λα ἐκπέπωκας ἐκ χροὸς μεν μέλαν αἶμα;
 but it may be doubted whether the Poet
 would have approved of this disloca-
 tion of ἐκ χροὸς (cf. Annot. on v. 53),
 although it appears an overstatement
 of his intention in this case to say that
 ἐκ χροὸς is equivalent to an attribute
 of αἶμα. Compare "Non missura cu-

tem nisi plena cruoris hirudo." Hor.
 A. P. 476. Huschk. in Anal. cr. p.
 37, conceives that the thought was sug-
 gested to Theocritus from Soph. Electr.
 777.

ἦδε γὰρ μείζων βλάβη
 ξύνοικος ἦν μοι, τοῦμὸν ἐκπίνους' ἀεὶ
 ψυχῆς ἄκρατον αἶμα.
 In Oppian. Hal. ii. 601, leeches are
 said δαίνυσθαι μέλαν αἶμα.

Ib. ἄπαν, "an productum ob cæsu-
 ram. Vid. Buttman. Gr. Ampl. i. p.
 254." Wuest.

σαύραν τοι τρίψασα ποτὸν κακὸν αὔριον οἰσῶ,
 Θέστυλι, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμαξον
 τᾶς τήνω φλιᾶς καθυπέρτερον, ἄς ἔτι καὶ νῦν 60
 ἐκ θυμῶ δέδεμαι· ὁ δέ μευ λόγον οὐδένα ποιεῖ

58. σαύραν. "Hunc vs. Σαῦράν τοι τρίψασα, respexit Phrynichus in Appar. Sophist. MS. Σαῦρος, inquit, ἀρρενικῶς λέγουσιν. Θεόκριτος θηλυκῶς εἶπε σαῦρον. Immo σαῦραν." Valcken. "Una saltim ed. Farr. exhibet σαῦρον." Gaisf. "Σαύραν pro σαῦραν primus edidit Meineke. Recte; nam ionica forma est σαύρη quam legis apud Nicandr. Athen. p. 684, D." Wuest.

Ib. ποτὸν κακόν. "Ita sec. Valck. edd. Ald. Med. Flor. Wintert. vulgo (et cod. Lips.) κακὸν ποτόν." Jacobs, Brunek, Schæfer, Dahl, Kiessl., Meineke, and Boissonade all give the same order as the text. H. Voss, however, inverts the words "nam vox gravissima primum locum poscit. sic v. 161, κακὰ φάρμακα. IV. 47; κακὸν τέλος. XVI. 85; κακῆ ἀνάγκη (quam veram lectionem Reisk. reposuit). XXV. 168; κακὸν τέρας." Wuest. sustains his adoption of this order with uncommon boldness. "Omnes fere codd. [!] hoc ordine verba exhibent, quem sensus etiam suadet; graviori enim voci prior locus debetur." Perhaps this argument may be turned the other way, for, except Thestylis was an adept, it might be more surprising to her to hear that a pounded lizard was a necessary ingredient of a draught, than that a draught so composed would be likely to have injurious tendencies.

61. Ἐκ θυμῶ. Kiessl. reads θυμῶ, observing, "Sequor cum Reiskio Scholiasten, qui explicat, ἐκδέδεμαι τῇ ψυχῇ. Etiam plures codd. θυμῶ quanquam

58. Simætha being about to dismiss her attendant to rub some herbs, supposed to possess magical properties, upon the threshold of her faithless lover, informs her in this verse of her intention of employing on the morrow a deadly drink, of which a pounded lizard was to be the principal ingredient. This resolution, of having recourse to poison, she repeats in her soliloquy in v. 160, et sqq. In Hor. Epod. v. 77, Canidia, in a similar way, declares her intention to resort to more violent philtres.

"Majus parabo, majus infundam tibi
 Fastidenti poculum."

The Editor avails himself of this opportunity to suggest, that the passage preceding these lines in Horace,

"nec vocata mens tua
 Marsis redibit vocibus."

which appears to him to be erroneously

explained by all the commentators, should be understood thus.

"Nor is it by mere Marsian spells that your soul shall be recalled to me." Thus "nec Marsis vocibus" corresponds to "non usitatis potionibus," and "redibit" to "recurret;" and thus also there is an additional propriety in the repetition of "Majus—Majus" in the following verse:

"Majus parabo, majus infundam tibi."

59, 60. In Virg. Ecl. VIII. 92, the charm is deposited at the threshold of the sorceress. Martyn conceives that the difference is removed by understanding "conjugis," *ibid.* v. 66, literally; as thus her threshold would be the husband's also. But it is of little moment.

61. There is something of the artlessness of real grief, which cannot fail to touch, in the simplicity of ὁ δέ μευ

καὶ λέγ' ἐπιφθύζουσα· τὰ Δέλφιδος ὄστέα πάσσω.

ἴυγξ, ἔλκε τὸ τῆμον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

tali in re codicum auctoritas est levior. Locutiones ἐκ θυμῶν, ἀπὸ καρδίας, ἐκ ψυχῆς, quæ suis quæque locis recte leguntur, huic loco non satis conveniunt, qui requirit sententiam, qualis est illa apud Plaut. Asin. i. 3, 4, 'fixus hic apud nos est animus tuus clavo Cupidinis.' Verborum collocatio non dissimilis est illi vs. 54. et 80." H. Voss also prefers the Dat., comparing Odys. x. 96, πέτρης ἐκ πείσματα δήσας; and so also Wuest.

On the other hand, Valcken., following the edd. Call. and H. Steph., and followed by Harl., Gaisf., Jac., Dahl, Schæf., Meineke, and Boisson., reads ἐκ θυμῶ, with the following note: "mihi ἐκ θυμῶ jungenda videntur, et significare, 'tota mente: ex quo limine etiam nunc tota mente affixa pendeo.' Supplendum ἐκ relinquitur in ἄς ἐτι καὶ νῦν — δέδεμαι. Addita præpositio in Aristoph. Equit. v. 1360, omittitur in ejusdem Pluto v. 312. 'Ἐκ θυμοῦ· ἀπὸ καρδίας· ἐκ ψυχῆς sic adhibentur," &c. Seven MSS., sec. Gaisf., exhibit ἐν θυμῶ, a lection deserving of notice (cf. ἐν θυμῶ τε λέγεις. Id. xxix. 36), but not of preference. If ἐκ θυμῶ be the correct reading, why did not the poet write ἐκδέδεμαι θυμῶ, in the natural order?

62. ἐπιφθύζουσα. So Meineke and Wuest., upon the authority of all the MSS. and early edd., instead of ἐπιφθύσοισα, which, as Warton announces it, bears its own condemnation, "Nostra lectio, quæ prodiit ex ingenio Stephano, magis Dorica." The word occurs again, with the same unanimity of MSS. and early edd., in Id. vii. 126. cf. V. R. Id. xv. 3. Eustathius also so quotes it on Homer. Od. i. p. 1392, 42 = 22, 9. τὸ παρὰ Θεοκρίτῳ Ἐπιφθύζειν, ἀντὶ τοῦ ἐπιπύειν γοητευτικῶς. and also on Od. iv. p. 1482, 43 = 169, 16.

Ib. πάσσω. "Vulgo legitur ὄστέα πάσσω, sicuti v. 21, (so all the MSS. and early edd.), sed hic non bene congruit πάσσω, quum in antecess. non sit ἐπί-πασσε, sed ὑπόμαζον (v. 59) oppositum. Jam b. Reizium (vid. oel. Eichstaedtii Qu. philol. Spec. p. 60) et ill. Schneiderum (in Bibl. philol. i, p. 126), offende- bat vulgaris lectio. Equidem non dubitavi, Ahlwardti emendationem μάσσω, analogia et verborum oppositionis lege firmatam atque ipsi Vossio, recentiorum coniecturis alias parum faventi, insigniter probatam (v. eius Commentar. in Virg. Ecl. p. 428, ad viii. 77, 78), in textum recipere." Dahl. "Mox omnes codd. πάσσω. Veram Ahlwardtii correctionem receperunt. Kiessl. et Meineke. In eandem coniecturam inciderat etiam Græfe." Wuest. "Ultimo versu citra omnem dubitationem corrigendum cum Ahlwardo μάσσω, quod versus 59 requirit, pro inepto πάσσω, quod jam Reizio et Schneidero suspectum versus 21 peperit." H. Voss. This emendation is ingenious and plausible. Yet an innovation opposed to all the MSS. and early edd. must be regarded with suspicion; and πάσσω, moreover, may be the more appropriate expression. The Schol. on v. 18 explains πάσσω, τὸ τετριμμένα τινὰ ἐπιτίθημι, a sense which ἐπιπάσσω bears repeatedly in Homer. Comp. Il. iv. 219; v. 401, 900;

λόγον οὐδένα ποιεῖ, contrasted with the description of Simætha's own devotion to Delphis, to whose threshold still, even after all that is passed, she is bound with her entire soul. Compare τὴν δ' οὐ μέλει, οὐ, μά Δί', οὐδέν. Id. xi. 29, ἐπιφθύζουσα. Cf. Gloss.

62. τὰ Δέλφιδος ὄστέα πάσσω. H. Voss, and Wuest. who both read Ahlwardt's emendation, μάσσω, consider

ὄστέα to be that to which the applica- tion is made, and not the thing applied. Thus the latter observes: "Ossa Del- phidis venenis vult illini, ut vis flammæ in ipsam medullam penetret." But that this view is erroneous appears at once from a comparison of the construction of ὑπομάττω in v. 59, and from a re- ference to v. 21.

νῦν δὴ μούνα ἐοῖσα πόθεν τὸν ἔρωτα δακρυσῶ ;
 ἐκ τίνος ἀρξεῦμαι ; τίς μοι κακὸν ἄγαγε τοῦτο ; 65
 ἦνθ' ἄ τῶ 'υβούλοιο καναφόρος ἄμμιν Ἀναξώ

xi. 515; xv. 394; in which passages the verb denotes the applying of herbs or drugs to wounds. Hence *παστόν*, *ἐπιπάστον*, and *πάσμα*, are medical terms for such applications. The consideration of this sense of *πάσσω* removes any presumption in favour of *μάσσω* resulting from an impression that the action expressed by *ὑπομάσσω* is of a nature too different from that denoted by *πάσσω*, for both to be employed about the same thing, or rather about two things closely analogous to each other. The force of *ὑπό* in the compound *ὑπομάσσω* appears to be that of "gently, slightly," and *ὑπομάσσω* may be translated "to rub lightly," and so "to apply in a partially crushed state;" and thus the word *πάσσω* may have been judged by the poet to be better calculated to express such an application of *τὰ θρόνα* in this superstitious usage, than the simple *μάσσω*, the general sense of which is to "squeeze or work with the hands, to knead."

The argument that *ὑπόμαζον*, in v. 59, requires *πάσσω* here, as *ἐπίπασσε*, in v. 18, is followed by *πάσσω* in v. 21, presupposes that the prepositions *ὑπό* and *ἐπί* impart a modification, the same in kind, to the respective verbs with which they are compounded. That this is not the case is obvious, for the *ἐπί* merely expresses a local relation, which the *καθυπέριτερον* in the following verse renders it improbable should be the purport of the *ὑπό* in *ὑπόμαζον*. That there should not be a sameness in this verse with v. 21, is admitted to be desirable. Yet it may be considered that this objection lies equally against *τὰ Δέλφιδος ὅστ' ἐα* as against *πάσσω*. It is to be remembered, moreover, that the objections urged against *μάσσω*, the suggestion of which reflects credit on Ahlwardt's sagacity, are only supplemental to that of its having no authority whatsoever in the MSS.

64. *νῦν δὴ μούνα ἐοῖσα*. During the intercalary verse Thestylis has departed, and so we pass with an admirable ease into the second part of the piece, which is a narrative of the origin and progress of Simætha's amour with Delphis, and his subsequent faithlessness to her. The total want of any such connexion in Virgil's imitation, who, it is curious to observe, makes his transition also begin with v. 64, is not creditable to that poet's early judgment.

Ib. *δακρύω* occurs thus transitively in Æsch. Agam. 1492; Aristoph. Acharn. 1026, &c.

65. Wuest. compares the repetition in vv. 90, 91.

66. *Ἀρχεται διηγείσθαι, ὅπως ἐνέπτεσεν εἰς τὸν ἔρωτα. Φησὶ δὲ οὕτως ἦλθεν ἡ τοῦ Εὐβούλου θυγάτηρ Ἀναξώ*

κανηφοροῦσα τῇ Ἀρτέμιδι, καὶ πομπὴν ἀγομένη τῇ θεῷ. . . εἰώθασι γὰρ [καὶ] τῇ Ἀρτέμιδι κανηφορεῖν αἱ μέλλουσαι γαμείσθαι, ἐπὶ ἀφοσιώσει τῆς παρθενίας, ἵνα μὴ νεμεσηθῶσιν ὑπ' αὐτῆς. Schol. Exhibitions of this description supplied opportunities for the meetings of the youth of both sexes, which was otherwise unusual. Thus in Plaut. Cistell.

"Quo is homo insinuavit pacto se ad te? S. per Dionysia.

Mater pompam me spectatum duxit:
dum redeo domum,

Conspicillo consecutus est clanculum
me usque ad fores:

Inde in amicitiam insinuavit."

It was at a festival of Venus and Adonis that Hero and Leander first encountered.

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

φράζέο μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

67. Twenty-one MSS. sec. Gaisf. read ἐς instead of ἐπ' in this line, "Deinde τόκα pro πόκα emendavit Causabonus probantibus Valkenærio et Brunckio." Gaisf. Of this emendation Warton writes, "quod confirmari possit e copiis Vaticanis." Schæf., Meineke, Kiessl., and Wuest. adopt the emendation.

Ib. ἄμμιν. "Vertit Kiessl.: 'venit ad nos Anaxo canistrum ferens in lucum Dianae;' sed ἄμμιν est: 'mihi, cum maximo incommodo meo.'" Wuest.

67. τᾷ δὴ. Ταύτη δὴ τῇ Ἀναξοῖ δηλονότι, πολλὰ μὲν καὶ ἄλλα θηρία συνεπόμπευε περισταδόν, ἡγουν, κατὰ κυκλικὴν στάσιν, κύκλοθεν. Schol. Briggs renders τᾷ δὴ "quo in loco." Others refer it to Artemis, "in honour of her."

68. ἐζωγραφημένα δὲ ταῦτα, ὡς ἔοικεν, ἐπομπεύετο. Schol. But in the description of a procession in honour of this goddess, given by Xenophon the Ephesian, lib. i., mention is made of horses and hounds, and in the account of the great Alexandrian πομπή given in Athenæus, lib. v. § 32, we find that living animals formed parts of the exhibition: "Ἦγοντο δὲ καὶ κύνες δισχιλίοι τετρακόσιοι, οἱ μὲν Ἴνδοί, οἱ λοιποὶ δὲ Ὑρκανοὶ καὶ Μολοσσοὶ καὶ ἐτέρων γενῶν. Ἐξῆς ἄνδρες ἑκατὸν πεντήκοντα, φέροντες δένδρα, ἐξ ὧν ἀνήρητο θηρία παντοδαπά καὶ ὄρνεα, εἴτ' ἐφέροντο ἐν ἀγγείοις ψιττακοὶ, καὶ ταψὶ, καὶ μελαγρίδες, καὶ φασιανοὶ ὄρνιθες, καὶ ἄλλοι Αἰθιοπικοὶ, πλήθει πολλοί." Εἰπὼν δὲ καὶ ἄλλα πλείεστα, καὶ καταλέξας ζώων ἀγέλας, ἐπιφέρει· "Πρόβατα Αἰθιοπικὰ ἑκατὸν τριάκοντα, Ἀράβια τριακόσια, Εὐβοϊκὰ εἴκοσι, ὀλόλευκοὶ βόες Ἴνδικοὶ εἴκοσι ἕξ, Αἰθιοπικοὶ ὀκτώ, ἄρκτος μὲν λευκὴ μεγάλῃ

μία, παρδάλεις τεσσαρεσκαίδεκα, πάνθηρες ἑκκαίδεκα, λυγκία τέσσαρα, ἄρκηλοι τρεῖς, καμηλοπάρδαλις μία, ῥινόκερωσ Αἰθιοπικὸς εἷς. Athen. in loc. cit.

Ib. ἐν δέ, here, as often, without a case, in an adverbial sense, equivalent to ἐν αὐτοῖς δέ, as the Schol. paraphrases.

69. As the magical ceremonies have been concluded, a new intercalary verse is here introduced, in reference to which the Schol. observes on v. 99, Συνεχῶς ἐπικαλεῖται τὴν σελήνην, ἢ ὡς συνεργὸν πρὸς τὰς μαγείας, ἢ ὡς καὶ αὐτὴν ἐρασθεῖσαν Ἐνδυμίωνος. Its being an address to the moon, independent of its other properties, is in perfect keeping with the scenic circumstances of the whole poem. Compare v. 10, ἀλλά, Σελάνα, φαῖνε καλόν, and the exquisitely written termination.

ἀλλά τὸ μὲν χαίροισα ποτ' Ὀκεανὸν
τρέπε πώλους,
πότνι' ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον,
ὥσπερ ὑπέστησαν.
χαῖρε, Σελαναία λιπαρόχροε· χαίρετε
δ', ἄλλοι
ἀστέρες, εὐκῆλοιο κατ' ἄντυγα Νυκτὸς
ὀπαδοί.

With regard to the subject of the dependent clause, ὅθεν ἵκετο, standing as the object, τὸν ἔρωτα, of the principal clause, cf. Jelf's Gr. Gr. § 898, 2, and compare

ἐγὼ δὲ τὰς κόμας μὲν

καί μ' ἄ Θευχαρίλα, Θραῖσσα τροφός, ἄ μακαρίτις, 70
 ἀγχίθυρος ναίοισα, κατεύξατο καὶ λιτάνευσε
 τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἄ μεγάλοιτος
 ὠμάρτευν, βύσσοιο καλὸν σύροισα χιτῶνα,
 κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

φράζέο μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα. 75

70. Θευχαρίλα. The readings Θευμαρίδα and Θευμερίδα, which also possess MSS. authority, have been preferred by some, because the termination of the word in the text, "viro minus convenire judicaretur," and of a man, the Schol. had understood it, ἡ τροφὸς τοῦ Θεοχαρίλου, ἡ ἀπὸ τῆς Θραΐκης. Heins. and Valcken., however, prefer Θευχαρίλα, explaining it as the name of the nurse of Anaxo. "Probabilius est scripsisse poetam τῶ ὑμαρίδα. Εὐμαρίδης Græcum est nomen. Popularis eujusdam ἀφελείας est, mulierem hanc non suo, sed alumni nomine indigetari. Sic quotidie vernaculo sermone loquentes audio." Brunck. For the form Θευχ. = Θεοχ. cf. Gloss. on Id. xiv. 13.

74. τὰν Κλεαρίστας. The example of Meineke is followed in preferring this reading to τὰς Κλ. The genitive, which has considerable authority ("τὰς Κλεαρίστας pro τὰν Κλεαρίστας habent B. C. D. L. S. W. X. c. m. Ott. 8 a. m. sec. Junt. Ald. Med. Call." Gaisf.) has been generally adopted.

εἴτ' εἰσὶν, εἴτ' ἀπῆλθον,
 οὐκ οἶδα.

Anacreon. Od. xi. 6.

Thus in Latin, where it is less frequent than in Greek, Terence, Hec. iii. 5, 18. "Omnem rem scio, ut sit acta." Ibid. iv. 1, 60. "Simul vereor Pamphilum, ne orata nostra nequeat diutius Celere," &c.

70. As Theocharila here, so Gorgo invites her friend to view the Adonis in Id. xv. 22, 23. Cf. Annot. there.

Ib. ἄ μακαρίτις. Ἐτελεύτησε γὰρ τὸν βίον δηλονότι. Schol. Cf. Gloss.

71. ἀγχίθυρος. Ἐπιρρήματικῶς ἀντὶ τοῦ πλησίον ναίοισα. Schol.

73. Ἐγὼ δὲ αὐτῇ, ἡ μεγάλως δυστυχῆς, ἠκολούθουν. οἷτος γὰρ οὐ μόνον ὁ ὄλεθρος καὶ θάνατος, ἀλλὰ καὶ πᾶν δεινόν. τοῦτο δὲ λέγει ὅτι ἐπέισθη προελθεῖν ἐπὶ τὴν θεάν. Schol.

74. τὰν ξυστίδα τὰν Κλεαρίστας. In illustration of the custom of borrowing dresses for the purpose of display on public occasions of this sort, cf. Juv. vi. 352, "Ut spectet ludos, conducit Ogulnia vestem." Iamblich. de vita Pythag. § 55, θεωροῦντες τὴν τῶν γυναικῶν δικαιοσύνην ἐκ τοῦ προἰεσθαι μὲν ἀμάρτυρον τὸν ἱματισμὸν καὶ τὸν κόσμον. Eurip. Electr. 190. Ἄλλ' ἴθι καὶ παρ' ἐμοῦ χρῆσαι πολύπηνα φάρεα δῦναι. Aristides, tom. iii. p. 639, as cited by Musgrave, οὐκουν εἶς τε τὰς πομπὰς τὰ χεῖριστα ἔχοντες βαδίζομεν· ἀλλ', εἰ καὶ μήπω εἶη οἴκοθεν, αἰτοῦμεθα, ἴν' ὡς κάλλιστα ἔχοντες ἱμάτια, τὰ σκεύη, τοὺς ἵππους, πᾶν ὅτι περ ἂν ἡ πομπὴ δέηται, κ. τ. λ. and Ulpian in l. iii. §. ult. D. "Non potest commodari id, quod usu consumitur; nisi forte ad pompam vel ostentationem quis accipiat."

ἤδη δ' εὔσα μέσαν κατ' ἀμαξιτόν, ἧ τὰ Λύκωνος,
 εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας.
 τοῖς δ' ἧς ξανθοτέρα μὲν ἐλιχρύσιοιο γενειάς,
 στήθεα δὲ στίλβοντα πολὺ πλείον ἢ τὸ Σελάνας,

76. μέσαν. "(Laurent. cod. habet μέσην,) dedit Brunck. pro μέσον, probante Valckenario, quoniam ἀμαξιτός est generis feminini. (Verum latet in depravata lectione cod. Vat. μέγαν." *Kiessl.* In consequence of the unanimity of the MSS. (with one solitary exception) in reading μέσον, perhaps it might be retained by reading ἀμαξιτοῦ, an emendation with which the paraphrase of the Schol. κατὰ τὸ μέσον τῆς ὁδοῦ τῆς πλατείας, may appear to coincide. The alteration in the accentuation would be of little moment.

77. "Non puto hæc Græce dicta esse. Ferrem si inverso ordine scriptum esset ὁμοῦ τε Δέλφιν καὶ Εὐδάμιππον. nunc scribendum videtur, εἶδον ὁμοῦ Δέλφιν τε καὶ Εὐδάμιππον." *Meineke.* But Simætha's first thought was Delphis, and she must mention him first. There would be too much deliberation in her placing the ὁμοῦ before his name. His having had a companion was but an unimportant accident. The εἶδον Δέλφιν! is the burden of her thought and the business of the verse. The harshness of the order is more than atoned for by the peculiar force of the collocation.

78. ἧς. "Recentiores omnes præter unum Meineke ἧς dederunt ex conject. Toupii, ob. v. 92 et 124, in quibus ἧς scriptum exstat. Recto vero egisse putandus Meineke; ἦν ipse poeta videtur posuisse ob sequens ξ." *Wuest.* But Meineke, in the edition before the editor, Berolini, 1836, reads ἧς, and H. Voss and Schæfer exhibit ἦν, so that Wuest.'s note is not strictly accurate. This tense of εἶμι occurs in three other passages in this Idyl, v. 92, 124, and 141. In the first two all the MSS. exhibit ἧς, in the last all but one. It is found in three in this verse. Upon these grounds Toup's emendation has been adopted.

79. ἦ τὸ Σελάνας. This text rests upon the authority of all the MSS. (for Valcken.'s "optimi sic codices recte præferunt" is unsupported by a shadow of evidence), that of the Schol. the Med. and Ald. Reiske alone of the modern critics has recalled it. The reading of Calliergus, ἦ τὸ Σελάνα, is certainly more striking, and worthy even of Lyric poetry, but the weight of evidence preponderates much against its being genuine. Toup and Valcken. compare Bion, Id. I. 93, ὅξυ λέγοντι πολὺ πλείον, ἦ τὸ Διώννα. But Dahl, and Kiessl., while they adopt the lection of Calliergus, object to this analogy in its favour. The Schol. who knew the reading in the text alone, explains it thus: τούτοις δὲ ἦν γενειάς

76. εὔσα. "Ἦγουν οὔσα. τὸ γὰρ εὔσα ἀπὸ τοῦ εἶδον γίνεται. κατὰ τὸ μέσον τῆς ὁδοῦ τῆς πλατείας, ἐκεῖ ὅπου εἰσὶ τὰ οἰκήματα τοῦ Λύκωνος, εἶδον τὸν Δέλφιν, καὶ τὸν Εὐδάμιππον ὁμοῦ πορευομένους. Schol.

79. πολὺ πλείον ἢ τὸ Σελάνας. κατὰ πολὺ πλείον ἢ τὸ στήθος τῆς σελήνης δηλονότι ἢ τὸ φῶς. Schol. Compare Hom. Hymn in Vener. 89.

ὡς δὲ σελήνη,

στήθεσιν ἀμφ' ἀπαλοῖσιν ἐλάμπετο,
 θαῦμα ιδέσθαι.

Nonnus, Dionys. lib. xvi. v. 22.

πῆ δὲ παρελκομένων πλοκάμων στίλβοντα δοκεύων

αὐχένα γυμνωθέντα, σέλας πέμποντα
 σελήνης.

Tibull. III. 4, 29.

"Candor erat, qualem præfert Latonia Luna,

Et color in niveo corpore purpureus."

ὡς ἀπὸ γυμνασίου καλὸν πόνον ἄρτι λιπόντων. 80

φράζέό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πόννα Σελάνα.

χῶς ἴδον, ὡς ἐμάνην, ὡς μευ περὶ θυμὸς ἰάφθη

μὲν ξανθοτέρα ἐλιχρῦσον, στήθη δὲ λάμποντα κατὰ πολὺ πλεον ἢ τὸ στήθος τῆς σελήνης δηλονότι ἢ τὸ φῶς. With this reading and explanation Simætha must be supposed to be so completely absorbed in the recollection of her lover, whom first she saw, and seeing loved, as to forget that she is not soliloquizing, but telling her love-tale to the moon. Upon this view it is as excusable as it is natural that she should make the comparison, for it was the only bright object presented to her view in the darkness of night, and her fancy could supply no other, filled as it was with the one picture of her lover's manly beauty, his neck and chest all bared, and shining, fresh from the comely labour of the gymnasium. While this picture glows brightly in her memory, the moonlight is shedding its radiance around her; she seizes the resemblance, and (without remembering whom she is addressing) gives it expression with the negligence of impassioned abstraction. It is, perhaps, but trifling to add that it may be questioned whether the other reading does not place an address upon Simætha's lips which would not be considered sufficiently respectful to the goddess whose protection she is seeking, and whom she compliments upon her personal beauty, and with reference to this very quality, in v. 165, Σελαναία λιπαρόχροε.

80. "λιπόντων. A. B. D. K. Ottob. P. S. W. X. e. h. m. Med. Ald. Junt. probantibus Reiskio Valckenærio Brunckio et Hermanno. λιπόντι. H. c. k. et Parisiensis apud Valckenærium. λιπόντας l. λιποῦσιν cum Vatt. 1, 2. apud Sanct. et Call. tuetur Scholiastes." *Gaisf.* Another Scholion, however, recognizes λιπόντων, which appears to have the greater authority. Dahl prefers the Dat. with the following comment, "Sed observante Zeunio ad Viger. de Idiotisimis l. gr. p. 559, ὡς non modo cum genitivis absolutis, sed et cum aliis casibus poni solet, et in anecd. (v. 78) est τοῖς. Koehlerus haud male conjecit λιπεῦντι qui Dativus plur. facile potuerit a librariis Dorismi ignaris in λιπόντων et in λιποῦσι mutari." So also H. Voss, "Λιποῦσι, vel si cum Koehlero malueris λιπεῦντι, ad τοῖς relatum, magis poeticum videtur, quam λιπόντων universe dictum, quod esset supplendum ὡς λιπόντων ἐστί. Bene igitur Schæferus λιποῦσι ex Valckenariana retinuit, etsi hoc nomine reprehensus ab Hermanno."

82. "Fulv. Ursinus p. 72, legit ἰάνθη. 'Iαίνειν, 'calefaciendo mollire,' de amore quidem usurpatur; sed hoc loco, ubi præcessit ἐμάνην, ut nimis lene, non ferendum. Περιῖάπτειν fortius est quam ἰάπτειν. nisi cum ed. Schell. scribere malis πέρι, i. e. circumquaque, 'penitus.' Neque probo speciosam emendationem Græfii, πυρὶ θυμὸς ἰάφθη." *Kiessl.*

80. The ἀπό is generally regarded as separated by Tmesis from λιπόντων. The paraphrase of the Schol. suggests another punctuation, καθὰ ἀπὸ τῆς παλαιστρας ἐξελθοῦσιν, αὐτίκα τότε καλὸν πόνον λιποῦσι. For the gen. absol. instead of the dative, which the previous occurrence of the subject in that case, τοῖς, v. 78., might cause to be expected, cf. Jelf. Gr. Gr. § 710, c. Matth. Gr. Gr. § 568, 2.

82. ὡς is similarly repeated in Id. III. 42,

ἀ δ' Αταλάντα

ὡς ἴδεν, ὡς ἐμάνη, ὡς ἐς βαθὺν ἄλλετ' ἔρωτα,

and in Mosch. II. 74.

ἦ γὰρ δὴ Κρονίδης, ὡς μιν φράσαθ', ὡς ἐβέβλητο

θυμόν.

Thus, too, in Homer. II. XIV. 294, ὡς δ' ἴδεν, ὡς μιν ἔρωσ πυκινὰς φρένας ἀμφεκάλυψεν.

δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κούδ' ἔτι πομπᾶς
τήνας ἐφρασάμαν, οὐδ' ὡς πάλιν οἴκαδ' ἀπῆνθον

83. κούδ' ἔτι] κούδέ τι, which appears in but one MS. sec. Gaisf. was introduced by Brunck and Valcken. in his second Ed., and by Schæfer, Boissonade, and Kiessl. The following is the note of the last critic: "Recepi cum Schæfero Brunckii lectionem, quæ unice vera est; nam ne cœperat quidem Simætha ad ludos attendere." But she had been thinking of them, which is all the verb need express. Cf. Gloss. on v. 69.

Ib. XIX. 15.

αὐτὰρ Ἀχιλλεύς
ὡς εἶδ', ὡς μιν μάλλον ἔδν χόλος.

Ib. XX. 424.

αὐτὰρ Ἀχιλλεύς
ὡς εἶδ', ὡς ἀνέπαλτο.

Jelf. Gr. Gr. § 116, e. explains the second ὡς in such cases to be an instance of a relative conjunction used as a demonstrative, as analogous to which, among other examples, he quotes the ἔνθα . . . ἔνθα in Id. VIII. 45, 47, in sense of "ibi, ubi." According to this view the second ὡς is equivalent to ὡς, i. q. οὕτως, thus, then, according as the preceding ὡς is rendered as or when. Herm. de emend. rat. Gr. Gr. p. 114, would, in such cases, read ὡς.

Matth. Gr. Gr. § 628, 4, lays down the first ὡς to mean "when," as a particle of past time, and states that "in this sense another ὡς answers to it in the apodosis, in the epic poets, the events being thus declared to be contemporaneous." Yet he observes afterwards, having quoted Virgil's imitation, "ut vidi, ut perii," "Hence it appears that the second ὡς was not taken for ὡς, i. e. οὕτως." If this observation mean more than that it was not so understood by Virgil, it is inconsistent with the preceding part of the article, for the events could not be intimated to be contemporaneous by

a second ὡς, except in the sense of ὡς, if the former ὡς be translated "when."

Passow seems to prefer that ὡς, ὡς, should both be rendered *how*, *how*. Thus he explains Il. XIV. 294, "*how* he saw, *how* did Love, i. e. he saw, and straight-way Love. . ." Into a preference of this explanation, which but ill suits Il. XIX. 15, and XX. 424, he also seems to have been led by a comparison of Virgil's "ut vidi, ut perii." The view given by Jelf appears the simplest and the best. Virgil may have misunderstood the exact bearing of the Greek particles, or he may not have intended a strict conformity with them; at all events it would be very unsafe to argue from an imitation in another language against the analogies of the language itself. Hom. Il. I. 512.

Θετὶς δ' ὡς ἤψατο γούνων,
ὡς ἔχετ' ἐμπεφυῖα καὶ εἶρετο δεύτερον
αὐτῆς.

whether the second ὡς be accented or not, seems to be an instance of the use of the particle in this combination in the sense of "manner" and not of "time."

ὡς ἴδεν, ὡς ἐνόησεν Ἀδώνιδος ἄσχετον ἔλκος,
ὡς ἴδε φοίνιον αἶμα μαραιομένῳ περιμηρῷ,
πάχρας ἀμπετάσασα, κινύρετο.

Bion, I. 42.

ἔγνω· ἀλλὰ μέ τις καπυρὰ νόσος ἐξαλάπαξε· 85
 κείμεν δ' ἐν κλινηῇρι δέκ' ἄματα καὶ δέκα νύκτας.
 φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 καί μεν χρῶς μεν ὁμοῖος ἐγίνετο πολλάκι θάψω

85. ἐξαλάπαξεν. The Schol. mentions another reading, which has no MSS. authority, ἐξάλαξεν ἢ ἐξήλλαξεν (as Heins., followed by Toup, emends the passage) in sense of "prorsus immutavit." This Græfe and Kiessl. prefer. Cf. Gloss.

88. θάψω. Two MSS. read θαψῶ in the gen. sec. Gaisf., in which they were followed by the Med. Ald. Junt. and Call. H. Steph. read the Dat. as Gaisf. and Meineke, the latter adding, "Qui θάψω scripserunt pro θαψῶ non cogitarunt ὁμοῖος apud Theocritum constanti usu dativo jungi, vide v. 48, vii. 117, viii. 37, xviii. 21, xxiv. 130." For ὁμοῖος with the gen. cf. Matth. Gr. Gr. § 386, obs. 2. The gen. is retained here by Brunck, Valcken., Dahl, Kiessl., Jac., Schæf., and H. Voss.

is not in point, as the clauses beginning with ὡς are all parts of the Prothesis.

Virgil's introduction of this vivid mode of expressing love at first sight, is both unnatural and clumsy. With him it is applied to a lad of twelve years of age upon seeing a little girl gathering apples with her mother, with the additional awkwardness of its having been stated before, v. 38, that the lad had led the mother and daughter to the place, "Dux ego vester eram," where he afterwards becomes the subject of this sudden emotion. In Theocritus, on the other hand, Id. xi. 25, from whence Virgil borrowed the general circumstances of the passage in question, there is nothing of this want of truthfulness to nature. ἡράσθην μὲν ἔγωγα τεοῦς, κόρα, ἀνίκα
 πρᾶτον
 ἦνθες ἐμᾶ σὺν ματρὶ, θέλοισ' ὑακίνθινα
 φύλλα
 ἐξ ὄρεος δρέψασθαι· ἐγὼν δ' ὁδὸν ἀγε-
 μόνευον.
 παύσασθαι δ' ἰσιδῶν τὴν καὶ ὕστερον
 οὐδέτι πω νῦν

ἐκ τήνω δύναμαι·

Here Polyphemus is the speaker, and, as he was the guide of the party, he is represented, not as having subsequently fallen in love at first sight, but as being unable ever after to withdraw the devotion of his eyes from the object which had then riveted their gaze.

Ib. περιίαφθη. H. Voss translates "velut in turbinem agebatur," but the verb obviously means "was wounded on all sides." Thus in Id. iii. 17, it is said of Eros :

ὅς με κατασμύχων καὶ ἐς ὀστίον ἄχρως
 ἰάπτει,

Compare, too, Mosch. iv. 1.

μᾶτερ ἐμά, τίφθ' ὧδε φίλον κατὰ θυμὸν
 ἰάπτεις,

ἐκπάγλως ἀχέοισα,

and *ibid.* v. 39.

πολλοῖσιν δύστηνος ἰάπτομαι ἄλγεσιν
 ἦτορ.

86. Battus, in Id. x. 12, complains, ἀλλ' ἐγώ, ὦ Μίλων, ἔραμαι σχεδὸν
 ἐνδεκαταῖος.

88. πολλάκι. "F. A. Wolfius in libello, Zu Platons Phædon, p. 25. de-

ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες· αὐτὰ δὲ λοιπὰ
ὄστ' ἔτ' ἦς καὶ δέρμα· καὶ ἐς τίνος οὐκ ἐπέρασα; 90

monstravit, πολλάκις significare etiam 'gar,' 'vollends,' 'wirklich.' Quamobrem non est, quod aut de crebris palloris cum rubore permutationibus cogites, aut cum Græfio, p. 13, scribas πάντοθι θάψψ, vel πελλάδι θάψψ." Kiessl. H. Voss adopts the same view. Wuest., too, translates it with Kiessl., "prorsus." But it appears safer to retain the customary signification of a word, except there be strong objection against it. Now to suppose that this ashy paleness was intermittent, and sometimes displaced by hectic flushings, only falls in with the idea of καπυρὰ νόσος in v. 85. Compare, too, the description of Medea, when distracted by this passion in Apollon. Rhod. III. 297, ἀπαλὰς δὲ μετετροπᾶτο παρειὰς Ἐς χλόον, ἄλλοτ' ἔρευθος, ἀκηδείησι νόοιο. Compare, too, Hor. I. Od. XIII. 7. With ὁμοῖος θάψψ, cf. Nicand. Alex. 570. τῶν ἦτοι θερόεις μὲν ἄγει χλόον ἤντε θάψος. Plutarch. Phoc. p. 754, cited by Hemsterh. θάψινον χρῶμα καὶ νεκρῶδες, and Sappho, Fragg. 2.

χλωροτέρα δὲ ποιᾶς

Ἔμμι· τεθνάκην δ' ὀλίγω ἰπιδεύσην
φαίνομαι ἄπνους.

"Oraque buxo Pallidiora gerens exhorruit." Ovid. Met. IV. 134.

"Tinctus viola pallor amantium."

Hor. III. Od. x. 14.

"Tibique pallor luteus."

Ib. Epod. x. 16.

89-90. ἔρρευν, "was falling." Wuest. compares Eurip. Med. 1201, σάρκες δ' ἀπ' ὄστ' ἄπ' ἀπέρρεον. Od. x. 393, Hes. Fr. 5.

Ib. αὐτά, in sense of "alone," as in

Id. IV. 15,

τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται

τῶστέα.

and in Id. XVIII. 12,

εὔδειν μὲν χρήσδοντα καθ' ὥραν αὐτὸν ἐχρῆν τύ.

Compare Callim. Cer. 93,

ἐτάκετο, μέσφ' ἐπὶ πλευραῖς

δειλαίφ Ἰνῆς τε καὶ ὄστ' εἰ μόνον ἔλειφθεν.

Callim. in Anthol. Palat. XII. 71, ὄστ' εἰ σοὶ καὶ μόνον ἔτι τρίχες.

"Color

Reliquit ossa pelle amicta lurida."

Hor. Epod. XVII. 21.

Plaut. Aulul. III. 6, 23, qui ossa atque pellis totus 'st; ita cura macet; Id. Captiv. I. 2, 32, ossa atque pellis sum, miser a macritudine.

"Prævit et in his Theocrito Sophron, cujus ista servavit Etymologus p. 737, 3, τί μὲν ξύσιλος; τί γάρ; σύφαρ ἀντ' ἀνδρός. Ultima explicat Grammaticus, δέρμα ψιλόν, ὡς τῶν ἄλλων ἤδη δεδαπανημένων." Kiessl.

Ib. καὶ ἐς τίνος. καὶ εἰς τίνος γραιῖας δόμον οὐκ ἀπῆλθον, ἥτις ἐπιφδαῖς ἠπίστατο χρῆσθαι. Schol.

91. Cf. Lucian. Dial. Meret. 4, adinit.

Εἴ τινα οἴσθα, Βακχι, γραῦν, οἶαι πόλλαι θετταλαὶ λέγονται ἐπ' ἄδουσαι; παραλάβουσα ἠκέ μοι. and for the mode of expression, Eurip. Androm. 299, τίν' οὐκ ἐπῆλθε; ποῖον οὐκ ἐλίσσετο Δαμογερόντων. Coluth. v. 374, ποῖον ὄρος προλέλοιπα; τίνας μεθέηκα κολώννας; and with this usage of λείπω in sense of *to omit*, Cic. Verr. 3, 44, "prætereo ac relinquo." Virgil. VI. 509, "nihīl O tibi, amice, relictum."

ἢ ποίας ἔλιπον γραιίας δόμον, ἄτις ἐπᾶδεν ;
 ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.
 φράζέο μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 χ' οὕτω τᾶ δῶλα τὸν ἀλαθεία μῦθον ἔλεξα·
 εἰ δ' ἄγε, Θεέστυλί, μοι χαλεπᾶς νόσω εὐρέ τι μᾶχος. 95
 πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος. ἀλλὰ μολοῖσα
 τήρησον ποτὶ τὰν Τιμαγήτοιο παλαίστραν·
 τήναι γὰρ φοιτῆ, τήναι δέ οἱ ἀδὺ καθῆσθαι.
 φράζέο μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 κῆπεί κά νιν ἔοντα μάθης μόνον, ἄσυχά νεῦσον, 100

95. εἰ δ' ἄγε. “εἰ ἄγε prætulit Wintertonus cum P. et Lips. a m. sec.”

Gaisf.

Ib. Θεέστυλί, μοι. Boissonade expresses a wish on Id. III. 28, “in talibus encliticam acuere,” thus Θεέστυλι, μοί, upon the ground, that an enclitic should not come after a comma, but afterwards adds, “ceterum hæc difficultates e diligentiore criticorum distinctione nascuntur. Græci homines uno tenore hæc legebant.”

Ib. εὐρέ τι. So Brunck, followed by all, instead of εὔρε, which is the indicative.

100. μάθης. This is Brunck's correction for μάθοις, which he states, “a Theocrito non est, sed a librariis qui terminationes εις, οις et ης perpetuo confundunt. Scribendum μάθης. ἐπεὶ ἄν cum subjunctivo semper construitur.” “μάθης correctio Brunckii est, qui id ipsum postea invenit in MS. Paris. Et sic A. K. c. h. m. Ceteri μάθοις.” *Gaisf.*

92. ἦς οὐδὲν ἐλαφρόν. “ἐλαφρόν sensu transitivo: ‘id quod levat.’” *Wuest.* But he supplies no parallel, and some analogy is necessary to justify such a signification of ἐλαφρόν. The phrase appears to be idiomatic, and perhaps, if fully developed, πάθος, or some such word, would be made the subject of ἦν.

Compare οὕτω Τυνδαρίδαις πολεμίζεμεν οὐκ ἐν ἐλαφρῶ. Id. XXII. 212, and “Non fieret levius.” Hor. II. Ep. II. 150.

94. Καὶ τοῦτον τὸν τρόπον τοῦ πράγματος ἔχοντος δηλονότι, ἔλεξα τὴν ἀλή-

θειαν τῇ ἐμῇ δούλῃ, οὕτως εἰποῦσα. So Dido. *Æn.* IV. 8.

Cum sic unanimem alloquitur male sana sororem.

Ib. 20.

Anna, fatebor enim —

Compare Bion. IV. 7,

μάρτυς ἐγὼν ὅτι μῦθος ὄδ' ἐπλετο πᾶσιν ἀληθής·

95. εἰ δ' ἄγε. “The phrase is elliptic, and would be in full εἰ δ' ἐθέλεις, or εἰ δὲ βούλει, ἄγε, and so serves to qualify the imperat., like Lat. *sis vide, fac sis, agite sultis*, Nitzsch. *Od.* I. 270.” *Passow.* in v.

κῆφ', ὅτι Σιμαίθα τὸ καλεῖ, καὶ ὑφαγέο τᾶδε.
 ὡς ἐφάμαν· ἅ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων
 εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὡς ἐνόησα
 ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ,
 (φράζέο μευ τὸν ἔρωθ' ὅθεν ἴκετο, πότνα Σελάνα) 105
 πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπῳ
 ἰδρώς μευ κοχύδεσκεν ἴσον νοτίαισιν ἐέρσαις,
 οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ

101. κῆφ'. Schäfer's correction for κῆφ', which is the indicative.
 107. The form κοχύδεσκεν has also MSS. authority.

101. Kiessl. translates ὑφαγέο "clam huc duc," but the presence of this sense of ὑπό in composition, in the case of this verb, seems to be contrary to the usage of the language. "Monet H. Stephanus, citante Gaisfordio, Græcos in compositione ὑπὸ loco τοῦ πρὸ nonnunquam usurpare." Briggs.

103. Ἐγὼ δὲ ὡς εἶδον αὐτὸν ἤδη τὴν φλίαν τῆς θύρας ὑπεραμειβόμενον, ἤγουν ὑπερβαίνοντα ποδὶ ἐλαφρῷ. Schol.

104. ἀμειβόμενον. Ἄντι τοῦ ἀμείβοντα. Ἀμείβω γὰρ τὸ διέρχομαι. καὶ Ὅμηρος, "γῆρας ὑπὲρ οὐδὸν ἀμείψας." Schol.

Homer, however, uses the Mid., too, in a similar sense:
 ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λείσθη,
 οὔθ' ἐλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἔρκος ὀδόντων. II. IX. 409.

Its usage in Odysseus x. 328, is supposed to be different. Kiessl. refers to Wesseling. ad Herodot. p. 408, 38.

106. Compare Sappho, frag. 2.

ὡς τε γὰρ ἰδῶ, βροχίως με φωνᾶς οὐδὲν ἔτ' ἴκει.

ἀλλὰ καμμέν γλῶσσα ἕαγε, λεπτὸν δ' αὐτίκα χρῶ πῦρ ὑποεδρόμακεν,
 ὀπάτεσσι δ' οὐδὲν ὄρημι, βομβεῦσιν δ' ἀκοαὶ μοί.
 καδδ' ἰδρώς πσυχρὸς χέεται, τρόμος δὲ πᾶσαν ἀγρεῖ· χλωροτέρα δὲ ποιᾶς ἔμμι· τεθνάκην δ' ὀλίγω' πιδεύση φαίνομαι ἄπνοος.

Apoll. Rhod. i. 1261, and iii. 954-965, where the meeting of Medea and Jason is described. Also Propert. ii. 18, &c.

107. νοτίαισιν ἐέρσαις. Compare II. xi. 811.

κατὰ δὲ νότιος ῥέεν ἰδρώς ὤμων καὶ κεφαλῆς.
 and again, ib. xxiii. 715.

So, too, Callim. H. in Del. 211, νότιος δὲ διὰ χρὸς ἔρρεεν ἰδρώς. Kiessl. and Briggs ought not to have repeated that erroneous version "instar pruinarum australium," which Polwhele also follows, "Like southern damp," observing, "thus Petronius;

'Cum languidus Auster Non patitur glaciem resoluta vivere terra,
 Gurgite sic pleno facies manavit——'

κνυζῶνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·
 ἀλλ' ἐπάγην δαγῦδι καλὸν χροῶ πάντοθεν ἴσα. 110
 φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 καί μ' ἐσιδὼν ὦ ἄστοργος, ἐπὶ χθονὸς ὄμματα πήξας,
 ἔζετ' ἐπὶ κλιντῆρι, καὶ ἐζόμενος φάτο μῦθον·

109. κνυζῶνται. So Gaisf., who states that seven MSS. read κνυζεῦνται, which is adopted by Kiessl., Meineke, and Boissonade. Valcken., Jac., Schæf., and Dahl exhibit the other. Both forms appear in the Schol.

112. καί μ' ἐσιδὼν. "Koppiers. (in *Observ. Phil.* p. 77) correxit: Κοῦ μ' ἐσιδὼν, [translating the passage "cumque me ne adspexisset quidem, oculis in terram defixis, consedit,"] et Brunckius recepit, ductus, ut opinor, voce ἄστοργος. Lectio vulgaris Dahlia 'multum præstare, Harlesio perturbatum animi motum 'melius pingere' videtur [this seems wide of the mark]; equidem emendationi vel sensum inesse negaverim. Tantum enim aberat Delphis ut tunc temporis Simæthæ durum se atque asperum præberet, ut mitissimus potius esset, vultum saltem mitissimi mentiretur. Verba sic accipienda; 'cum me blande intuitus esset, tum oculis ficta pudoris specie in terram demissis, crudelis cubili assedit dixitque.' cet. "Ἄστοργον, amoris vacuum, eum appellat, quia initio amoris plenus videbatur, immitis iste et barbarus, atque eo immitior, quo studiosior erat, blandum amatorem simulandi." *H. Voss.* Admitting the criticism to be just, the point of the line appears to be lost in the version, by the inaccurate collocation of the "crudelis," which should have followed the translation of ἐσιδὼν. The meaning being, "And having given me a glance" (she remembers all that it expressed, and adds), "ὦ ἄστοργος, he who is now so false in his love! He fixed his eyes upon the ground, and sat him down upon the couch, and sitting there, began."

D. Ruhnken., in some notes which were found in Valcken.'s papers, translates, ἐσιδὼν, "simul atque me vidit," which may be the meaning of the word here, especially as it does not appear that Delphis ever saw her before. If, however, he purposed to draw any distinction worthy of note, beyond that of tense, between προσορῶν and ἐσιδὼν, he would probably have found it impossible.

108. Οὐδὲ φωνῆσαι τι ἐδυνάμην, οὐδ' ὄσον ἐν ὕπνῳ κνυζῶνται τὰ τέκνα φωνοῦντα πρὸς τὴν φίλην αὐτῶν μητέρα.
 an illustration naturally suggested to the mind of a gentle-hearted woman.

110. Compare Apoll. Rhod. III. 964.
 γούνατα δ' οὐτ, ὀπίσω οὔτε προπάροιθεν
 αἰεῖραι
 ἔσθενεν, ἀλλ' ὑπένερθε πάγη ποδάς·
 Meleagr. Epigr. in Jac. Del. Epigr. p. 50, of Niobe.
 ἀ δὲ λάλον στέρξασα πάλαι στόμα, νῦν
 ὑπὸ θάμβευς
 μάτηρ σαρκοπαγῆς οἶα πέπηγε λίθος.

Jacobs further cites Heliodor. *Æth.* II. 23, p. 183, IV. 13, p. 245; Philostr. *Imagg.* I. 24, p. 799.

Compare, too, Marmion, Canto II. XXI.

"And there she stood, so calm and pale,
 That but her breathing did not fail,
 And motion slight of eye and head,
 And of her bosom, warranted,
 That neither sense nor pulse she lacks,
 You might have thought a form of
 wax,
 Wrought to the very life, was there,
 So still she was, so pale, so fair."

ἦ ρά με, Σιμαίθα, τόσον ἔφθασας, ὅσον ἐγὼ θην
 πρᾶν ποκα τὸν χαρίεντα τρέχων ἔφθαξα Φιλῖνον, 115
 ἐς τὸ τεὸν καλέσασα τόδε στέγος, ἧ με παρῆμεν.

φράζεύ μευ τὸν ἔρωθ' ὅθεν ἴκετο, πότνα Σελάνα.
 ἦνθον γὰρ κῆγών, ναὶ τὸν γλυκύν, ἦνθον, ἔρωτα,

114. Valeken. and others thus explained the construction: Σιμαίθα, πρὶν ἢ ἐμὲ παρῆναι καλέσασα, τόσον ἐμὲ ἔφθασας, ὅσον ἐγὼ πρῶην ποτὲ τον χαρ. Φιλ. τρέχων ἔφθασα. But Kiessl., observing that there is no necessity for πρὶν being supplied, more correctly arranges ἔφθασας καλέσασα, ἧ με παρῆναι, τόσον ὅσον ἔφθασα, &c., adopting which Wuest. adds: "in quibus nota ἦ positum, ubi ex vulgari loquendi ratione πρὶν expectabas. Scilicet in verbo φθάνειν inest comparandi notio, ita ut ἔφθασας καλέσασα idem sonet quod πρότερον ἐκάλεσας. Similem iuncturam habes apud Xenoph. Cyrop. i. 6, 39. ἡσκήκεις φθάνειν ἔλκων, ἢ τὰ πτηνὰ φυγεῖν, ad quæ verba Heindorf. apud Schneid. Theocriti locum excitavit."

Compare, too, Herodot. vi. 108, φθαιήτε πολλάκις ἂν ἄνδρα ποδισθέντες ἢ τινα πυθέσθαι ἡμέων. Cf. Jelf. Gr. Gr. § 696, obs. 2.

115. The propriety of this illustration from the lips of a young gallant, who appears to have been a distinguished gymnast in the school of Timagetus, and vain of the distinction, cf. vv. 124, 125, gives again that colouring of nature, and is another instance of that mindfulness of character upon the part of the poet, which must be admired in v. 109.

Ib. ἔφθαξα. "In versu præcedente ἔφθασα, utraque forma metri ratione

satis defensa. Simili, sed non parilicentia Pindarus, qui Pyth. x. 94, ἔκνιξε habet, Pyth. xi. 36, ἔκνισε ponit." Wuest. who further refers to his Annot. on Id. viii. 7, with regard to θέλω, scil. "Ceterum observa in eodem Idyllio tres huius verbi formas θέλω, ἐθέλω v. 29, et λῶ s. λῆμι v. 6. et 84, promiscue usurpatas esse, tribus his locis metro satis defensas. Cf. Id. xx. 1, 3, xxix. 7. Ex quo apparet maiore in ponendis doricae et communis dialecti formis poetas bucolicos usos esse libertate quam recentiores critici, ad certas scilicet leges omnia revocantes, iis concesserint. Cf. Annot. ad Id. ii. 115, et quae in Praefat. disputavimus. Hinc corrigendus Schaefer. Annot. ad Moschi ii. 110."

Briggs cites in illustration, Id. vii. 97: τόσον ἐρᾷ Μυρτοῦς, ὅσον εἶαρος ἀλγες ἔρανται.

and Id. xxiv. 35.

ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν·

ἄνστα.

118. κῆγών. "I too," implying "as you have invited me, so I, too, would have come."

Ib. "ἄν is omitted with the ind., when the speaker puts out of sight for the time, the conditions and circumstances stated in the protasis on which the consequent depends, and thus represents the action of the apo-

ἡ τρίτος ἢ τέταρτος ἐὼν φίλος, αὐτίκα νυκτός,
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120

dosis, independently of any such restrictions, as if it had actually happened; while the condition in the protasis guards sufficiently against the supposing, from this form of expression, that it is meant to speak of the thing as having really happened." *Jelf. Gr. Gr.* § 858. And so also without any expressed apodosis, as in *Æschin.* p. 455, 2, ἐβουλόμην μὲν οὖν. κ. τ. λ. Cf. *ibid. obs.* 2.

Ib. The repetition of ἦνθον gives an animation to the verse; and the oath, whether it be rendered, "By the sweet Eros," or, "By this sweet passion," is such as might be expected from such a lover on such an occasion.

In illustration of this visit to Simætha, D. Heins. cites that of Alcibiades to Agatho, mentioned in Plato πρὸς τὴν ἀνάδησιν (ἀνάδεισιν?) and observes, that the garland which Delphis says he would have worn, v. 121, was intended to be transferred to the brow of his mistress, as Alcibiades wore that which he was to present to Agatho on that similar occasion, and that the performance of this ceremony was termed ἀναδεῖσθαι. Thus in *Id.* III. which professes to describe a compliment of a similar description,

κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα,
the disappointed admirer exclaims, v. 21:
τὸν στέφανον τῖλαί με κατ' αὐτίκα
λεπτὰ ποησεῖς,
τόν τοι ἐγών, Ἀμαρυλλὶ φίλα, κισσοῖο
φυλάσσω,
ἐμπλέξας καλύκεσσι καὶ εὐδόμοισι σε-
λίνοισ.

119. ἡ τρίτος ἢ τέταρτος ἐὼν φίλος.

Briggs renders "cum duobus aut tribus amicis."

Kiessl., "cum duobus aut tribus aliis amatoribus."

The Schol. considered ἐὼν φίλος a separate clause. ἦλθον γὰρ ἂν ἐγώ, νῆ τὸν γλυκὺν ἔρωτα, ἦλθον φίλος ὦν, ἢ μετὰ δύο ἄλλους ἢ μετὰ τρεῖς, κατὰ τὴν παροῦσαν νύκτα. Although *Terent. Andr.* I. 1, 60, "nam hi tres tum simul amabant," might be quoted in support of Kiessl.'s version; there is perhaps only room for doubt between the other two. For a similar use of ordinals compare *Charito.* 2, 3, ἅμα δὲ τῇ ἐώ, πρὶν αἰσθῆσθαι τοὺς πολλοὺς, ἵππῳ ἐπέβη· πέμπτος δέ. *Thucyd.* I. 46, Κορινθίων στρατηγὸς ἦν Ξενοκλείδης — πέμπτος αὐτός; *Id.* II. 79, ἰστρατήγει δὲ Ξενοφῶν ὁ Εὐριπίδου τρίτος αὐτός, &c.

Ib. αὐτίκα νυκτός. Cf. Gloss.

120. With reference to apples as a usual present among lovers, cf. Gloss on *Id.* XIV. 38. Voss, *Virg. Ecl.* VI. 61, is of opinion, that the fruit here called μᾶλα Διωνύσοιο is the citron orange which is mentioned by Orpheus, *Fragm.* XVII., as one of the offerings used in the mysteries of Bacchus. In *Athen. lib.* III. p. 82, Dionysus is stated to have been the discoverer of τὰ μῆλα.

"Ὅτι δὲ καὶ τῶν μῆλων εὐρετής ἐστι Διόνυσος, μαρτυρεῖ Θεόκριτος ὁ Συρακόσιος, οὕτωςί πως λέγων·
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυ-
λάσσω,
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος κερὸν
ἔρνος.

Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τῇ Διονυσιάδι καὶ αὐτὸς ἱστορεῖ, ὡς ὑπὸ Διο-

κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοσε πορφυρέησι περιζώστρησιν ἑλικτάν.
φράζέό μευ τὸν ἔρωθ' ὄθεν ἵκετο, πότνα Σελάνα.

122. "πάντοσε, Harl. et sic Winterton. πάντοθε, C. B. 7. 8. Med. Ald. Junt. Call. πάντοθεν A. L. P. X. V. 1. Lips. πάντοσε an πάντοθε scribatur parum referre censet Valckenærius, sed vitiosum esse monet quod in vulg. edd. est πάντοτε significans *semper*. πάντοθι h. m." *Gaisf.*

νύσου εὐρεθέντων τῶν μήλων, καθάπερ καὶ τῶν ἄλλων ἀκροδρύων."

The Schol. compares a passage from *hiletas*.

τὰ οἷ ποτε Κύπρις ἐλοῖσα μῆλα Διονύσου δῶκεν ἀπὸ κροτάφων.

Another offers the following conjecture, with regard to the occurrence of the deity's name: μῆλα τοῦ Διονύσου, ἴσως ἀπὸ τόπου τινὸς ἀφιερωμένου τῷ Διονύσῳ.

Ib. ἐν κόλπ. Cf. Gloss. on Id. xv. 134.

Ib. φυλάσσων. Wuest. translates "gerens," referring to Id. III. 22, and Id. VII. 64; but there is nothing in these or any other passages in Theocr. to justify a version which excludes the idea of care. The word "keep" might translate the word, throughout its usage, while the sense of "carrying" appears to be only inferentially implied. Thus in Id. III. 22, it is said of a garland in the hand of a lover, and *Ib.* 34, of a goat which cannot be supposed to be present.

121. κρατὶ δ' ἔχων λεύκαν. "With white poplar on my brow." ἔστεφανωμένος δὲ, φησί, λεύκη ἐληλύθει ὁ Δέλφισ, ὅτι ἀθλητικός ἐστίν, ὡς καὶ Ἡρακλῆς· οἱ γὰρ ἀθλητικοὶ τούτῳ ἐστεφανοῦντο ὡς ἱερῶ· ἱερὸν δὲ ἦν τοῦτο Ἡρακλέος τοῦ πολλοὺς ἄθλους διενεγ-

κόντος, ἐπεὶ αὐτὸν ἔλεγον ἀπὸ τοῦ Ἀχέρωντος τοῦτο εἰς ἀνθρώπους κομίσαι. *Schol.*

Ib. Ἡρακλέος ἱερὸν ἔρνος. Compare "Herculea bicolor quum populus umbra Velavitque comas foliisque innexa pependit." *Virg. Æn.* VIII. 276. Cf. also *Georg.* II. 66; *Ecl.* VII. 61; on which Voss observes: "Populum albam Hercules sive Alcides (avus erat Alcaeus) ab Acheronte ferebat, quum ea coronatus Cerberum pertraheret; ipse Homerus ἀχερωίδα eam appellat. Inde fiebat, ut viros pervicaces, qualem Teucrum in Horatii I. Od. 7, 23, et juvenes coronaret in Gymnasiis, quorum praeses Hercules erat in seriore antiquitate; Theocr. II. 121."

122. ἦν μὲν ὁ στέφανος ἐκ λεύκης, ἐν παντὶ δὲ μέρει διειλημμένος ζώναις πορφυραῖς. *Schol.* Compare *Athen.* v. p. 197, F. ἀμπέλινον χρυσοῦν στέφανον μεσολεύκοις μίτραις κατειλημμένον. To this luxury of garlands the ancients were much addicted. Athenæus has discussed the subject, *Lib.* xv. 8-33. As the circumstance of the chaplet being composed of white poplar marked the gymnastic taste of the wearer, so also, perhaps, the gaiety of its adornment with purple bands was intended to recommend it to the approbation of its future mistress.

καί μ' εἰ μὲν κ' ἐδέχεσθε, τάδ' ἦς φίλα· καὶ γὰρ ἐλαφρὸς
καὶ καλὸς πάντεσσι μετ' ἠϊθέοισι καλεῦμαι. 125
εὔδον δ', εἶκε μόνον τὸ καλὸν στόμα τεῦς ἐφίλασα·

126. εὔδον δ'. εὔδον' τ' also appears in the MSS. Hermann on Euripid. Hec. 652 = 656, writes as follows: "εὔδει eleganter dictum pro πάυεται, in mentem nobis revocat Theocriti locum, II. 126, ubi amator, si puellam osculari contigisset, contentum se futurum fuisse dicens, ita loquitur, εὔδον δ' κ. τ. λ. Ubi Valckenærius, 'eleganter quidem,' inquit, 'adhibetur a Græcis εὔδειν, sed quo hic sensu ponitur, si tamen illud εὔδον scriptum fuit a Theocrito, vix alibi reperietur.' Tollamus tam ineptam loquutionem ex elegantissimo poeta litteræ unius mutatione: εὔ δ' ἦς, εἶκε μ. τ. κ. σ. τ. ε. Id quum scriptum esset neglecto Dorismo εὔ δ' ἦν, postea in εὔδον mutatum fuit. Unde metri fulciendi gratia alii δ' alii τ' addidere." This emendation appears to have been suggested to Hermann by the τάδ' ἦς φίλα of v. 124; and the awkwardness of εὔ δ' ἦς occurring so soon after a phrase so very like itself, is quite sufficient to confirm the preference for the reading of all the MSS. and edd. Græfe, however, and Kiessl., approve of this emendation, which Dahl has rashly introduced into his text, misled by a blunder of his own with regard to the Schol. "quam emendationem lubentius recepi, quum Scholiastæ interpretatio (ἦν ἂν τοῦτο προσφιλές) eam adjuvare videatur." Now this is the interpretation of the τάδ' ἦς φίλα of v. 124, while ἀνεπαυόμεν is the paraphrase for what is here. Καὶ ἂν ἐδέχεσθ' ἐμε, ἦν ἂν τοῦτο προσφιλές.

124. "Ceterum attende ad particulam κε, quæ tam hic, quam versu 126. indicativo addita est. Est hic mos epicorum poetarum. Homer. II. xxiii. 526. Εἰ δὲ κ' ἔτι προτέρω γένετο δρόμος ἀμφοτέροισιν, Τῶ κέν μιν παρέλασσ', οὐδ' ἀμφήριστον ἔθηκεν. Oraculum apud Herod. I. 174. Ζεὺς γὰρ κ' ἔθηκε νῆσον, εἴ κ' ἐβούλετο. Odys. XIII. 205. ἐγὼ δὲ κεν ἄλλον . . . ἐξικόμην, ὅς κεν μ' ἐφίλει. Atque hic quoque afferre liceat ipsa Hermanni verba, quæ ad dictum Odys. locum explicandum leguntur in libello de part. ἄν. Lib. I. cap. x. p. 11200. Non necessarium erat, ait, alterum κέν. Nam oratio, quæ suspensa est ex aliâ sententiâ, verbi modo servato, non indiget repetitione particulæ. Quin recentiores etiam aspernantur repetitionem huius modi. . . . Nam si primaria sententia conditionalis est, non possunt non omnia conditionalia esse, quæ pendant ex eâ." *Wuest.*

C. v. 128; Id. XVI. 43, 54, &c.

Ib. καὶ γάρ. γάρ refers to some suppressed premise, scil., "and so it should be, for," &c.

125. Kiessl. objects to καλεῦμαι being rendered "sum," observing, "Imo appellatur agilis et formosus, quia est." The use of the expression on such occasions may have arisen from a desire to avoid the appearance of boasting.

126. εὔδον. In support of the version "contentus fuissem," commentators refer to Plat. Phædr. 113. Γοργίαν εἴσομεν εὔδειν. Heindorf, p. 233. Erfurdt. ad Soph. Œd. Tyr. 585. Stanl. ad Æschyl. Ag. 348. Schæf. ad Soph. Œd. Col. 307. Horat. II. Sat. I. 6. Peream male, si non Optimum erat, verum nequeo dormire. Juven. I. 77. Quem patitur dormire nurus corruptor avaræ? &c. Boissonade adopts a different view: "εὔδον non est 'satis habuissem,' 'me continuissem,' sed 'lectum meum repetivissem:' nox enim erat intempesta."

εἰ δ' ἄλλα μ' ὠθεῖτε, καὶ ἅ θύρα εἶχετο μοχλῶ,
πάντως καὶ πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

καὶ γὰρ εὐστροφος καὶ εὐειδῆς παρὰ πᾶσι τοῖς νέοις καλοῦμαι· ἀνεπανόμην,
ἐάν καὶ μόνον τὸ καλὸν σου στόμα ἐφίλησα· Schol. Briggs conjectured
εὐδέτε δ'.

Ib. τεῦς. “Deinde τεῦς pro vulg. τεῦ receptum ex K. Junt. conf. ad v. 39.”
Gaisf. This is Toup’s emendation, who writes “Deinde lege, στόμα τεῦς ἐφί-
λασα. Noster v. 39. καὶ πόκ' ἐγὼν παρὰ τεῦς τι μαθῶν. Ad quem locum vide
quæ annotamus.” His note on Id. v. 39 is “Scribe, — παρὰ τεῦς τι μαθῶν. Apol-
lonius Dyscolus in excerptis Vossii, p. 424, τεῦς. αὐτῆ σύζυγος τῆς Μεῦς. Καὶ
πόκ' ἐγὼν παρὰ τεῦς τι μαθῶν, Θεόκριτος. Sed librarii in hisce plurimum pec-
cant.” On verse 19 of the same Idyl the same critic writes, “primum scribendum
οὐ τεῦς.” Brunck, adopting τεῦς in Id. v. 39, adds the following note: “Doris-
mum hunc, quem, ut infinitos alios, librarii medii ævi in communem græcismum
mutarunt, servavit Apollonii Dyscoli Grammatica inedita in excerptis Vossii,
p. 424. Hinc viri docti, etiam absque codicum auctoritate aliquot in locis
reponunt, ut supra vs. 19. οὐ τεῦς τὰν σύριγγα. xi. 52. καίομενος δ' ὑπὸ τεῦς.
55. καὶ τὰν χέρα τεῦς ἐφίλασα. ii. 126. τὸ καλὸν στόμα τεῦς ἐφίλασα.” This
is a very inaccurate statement of Brunck’s, for no MSS., in any of the
passages mentioned by him, exhibit σοῦ, which it is to be apprehended
is the Greek of the κοινὴ διάλεκτος. The choice is between two Doric
forms, not between a form of common Greek and a Doric. Now in the
passage before us only one MS. K. reads τεῦς, and the Junt. alone of the
early edd. In Id. v. 19 all the MSS. read τευ; so also in Id. v. 39. In Id. vii. 25,
none read τεῦς, nor in Id. viii. 83, where its occurrence would be impossible
on account of the metre; nor in Id. x. 36; nor in Id. xi. 25. In Id. xi. 52
and 55, K. alone exhibits it. Nor does it appear in any of the variations of
the MSS. in Id. xviii. 41. Hence, the vulgar reading τεῦ would appear the
preferable.

127. “ἀλλᾶ ex Med. Junt. MS. Toletano apud Schottum Vat. 3. 4. 6. apud
Sanct. et fere H. ubi ἀμαλλᾶ, probant viri docti. In v. seq. cum Brunckio scri-
bendum παντῶς. Vide Koëniūm ad Gregor. De Dial. Dor. § xxvi.” *Gaisf.* Jac.,
Meineke, Schaefer, and Wuest. accentuate as in the text. Kiessl., Dahl, and
Boissonade impose the circumflex.

127, 128. εἰ δὲ ἀλλαχόσε ἀπωθεῖσθε,
καὶ ἡ θύρα ἡσφαλισμένη ἦν τῷ μοχλῶ,
τῷ κοινῶς λεγομένῳ καταπηγίῳ, ἐκ παν-
τὸς καὶ πελέκεις καθ' ὑμῶν καὶ λαμπάδες
ἦλθον, ἦγουν κατὰ τοῦ οἴκου ὑμῶν.
Schol. “Quibus verbis minatur Delphis
τῆς λαμπάδος ἐπαγωγὴν, quæ præ-
cipua violentiæ pars in Como erat. Qui
enim post pulsatas fores πρὸς τῆν
ἀνάδησιν non admittebatur, minaba-
tur λαμπάδα ἐπάγειν. Hoc est quod
in suo κλαυσιθύρῳ tangit Ovidius:

‘Aut ego jam ferroque ignique para-
tior ipse,

Quam face sustineo tecta superba pe-
tam.’” *Heins. Lect. Theocr. c. vi.*

Compare this Epigr. of Strato, cited
by Warton. in loc.:

Ἐμπρήσω σε, θύρη, τᾶ λαμπάδι, καὶ
τὸν ἐνοικον

συμφλέξας, μεθύων εὐθὺς ἄπειμι
φυγὰς·

καὶ πλώσας Ἄδριανὸν ἐπ' οἴνοπα πόν-
τον ἀλήτης,

φωλήσω γε θύραις νυκτὸς ἀνοιγο-
μένας.

Ovid. Art. Amand. iv. 567.

“Nec franget postes, nec sævis igni-

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρᾶτον ὀφείλειν, 130
 καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν,
 ὧ γύναι, ἐσκαλέσασα τεὸν ποτὶ τοῦτο μέλαθρον,
 αὐτῶς ἡμίφλεκτον· Ἔρωσ δ' ἄρα καὶ Λιπαραίου
 πολλάκις Ἀφαιστοιο σέλας φλογερώτερον αἶθει.
 φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα. 135
 κοῦτε τι τῆνος ἐμὴν ἐπεμέμψατο μέσφα τοι ἐχθές,

133. αὐτῶς.] Editions vary between this and αὔτως. In c. 30, Buttm. Lexil., the question is discussed. Buttm. would always write αὐτῶς, Herm. αὔτως. Thus Kiessl.: "scripsimus αὐτῶς," i. e., 'ut nunc sum,' 'gleich so,' v. Hermann. de hoc voc. in Actis Semin. Phil. vol. I. p. 73, sqq."

Ib. "Dubito scripseritne ἀμίφλεκτον· ut ἐν ἀμιθίοις. Eid. xviii. 18, et xxiv. 130." Valcken.

bus uret." Hor. III. Od. xxvi. 8.
 "Hic hic ponite lucida
 Funalia, et vectes, et arcus
 Oppositis foribus minaces."
 Tibull. I. 1, 73, v. 67, x. 54, &c. &c.
 130. νῦν δὲ. Cf. Annot. on Id. xiv.
 51.

131. Χάριν οἶδα τῇ Κύπριδι, καὶ μετ'
 ἐκείνην σοί· σὺ γὰρ με ἐβρύσω τοῦ ἔρω-
 τικοῦ πυρός.

133. Ἔρωσ δ' ἄρα. Ὁ ἔρωσ γὰρ
 φλόγα ἀνάπτει, καταπολὸν καυστικωτέ-
 ραν τοῦ πυρός τοῦ Λιπαραίου, ἡγουν
 τοῦ ἐν τῇ Λιπάρῳ τῇ νήσῳ. Schol.
 Compare Catull. Carm. lxxviii. 53.
 "Quum tantum arderem, quantum Tri-
 nacria rupes, Lymphaque in Ætæis
 Malia Thermopylis." Ovid. Heroid. xv.
 12. "Me calor Aetnaeo non minor igne
 coquit;" and Hor. Epod. xvii. 30, but
 from a different cause.

"— Ardeo,
 Quantum neque atro delibutus Hercu-
 les

Nessi cruore, nec Sicana fervida
 Urens in Ætna flamma;"
 Eustath. Od. xx. p. 1644, 34 = 377,
 32, alludes to this passage, Λιπάραν,
 ἐξ ἧς καὶ σέλας λέγεται παρὰ Θεοκρίτῳ
 Λιπαραῖον διὰ τὰ ἐκεῖ ἀναφυσώμενα
 πυρά. Cf. also Virg. Æn. viii. 416,
 sqq.

144-147. καὶ οὐδὲν οὔτε ἐκεῖνος ἐμοὶ
 ἐμέμψατο, ἡγουν ἐνεκάλεσε, μέχρι ἐχθές·
 τὸ πλησίον δὲ διὰ τοῦ ἐχθές θέλει δη-
 λοῦν· Casaubon adopts this view of
 the meaning of ἐχθές in his Lect. Theocr.
 c. III. "Ἐχθές sive χθές idem valet
 ac χθές καὶ πρώην ('quo de usu conf.
 interpretes ad Il. II. 303, et ad Aristoph.
 Ran. 738.' Kiessl.) neque hesternum
 diem præcise notat, sed latius multo
 extenditur." H. Voss, on the other
 hand, presses the literal rendering of
 ἐχθές, which he conceives to refer to a
 banquet given the day before, at which
 the conduct of Delphis, described in
 v. 151-154, was observed by the mo-

οὐτ' ἐγὼ αὖ τήνῳ· ἀλλ' ἦνθέ μοι ἄ τε Φιλίστας 145
 μάτηρ τᾶς γ' ἀμᾶς ἀύλητρίδος, ἄ τε Μελιξοῦς,
 σάμερον, ἀνίκα πέρ τε ποτ' οὐρανὸν ἔτρεχον ἵπποι,

145. 146. Valcken. in his Epistle to Röver, p. LI. puts forward the following alteration of the text: ἦνθέ μοι ἄγε φιλίστας Μάτηρ τᾶς γε ἐμᾶς ἀύλητρίδος, ἄγε Μελιξοῦς, translating, "venit ad me mater carissimæ meæ tibicinæ, meæ, inquam, Melixus." To this H. Voss objects, upon the ground that φιλίστας is superfluous when followed by ἐμᾶς, and that its position before μάτηρ shews it to be a proper name.

Herm., assuming that the connexion of ἐμᾶς with ἀύλητρίδος, implies that Simætha was a dancing girl, and affirming that there was no proof in the Idyl of her being so, would alter ἀύλητρίδος. "Scholiastæ explicatio γείτονος, lectio cod. Vat. ἀύλητρίδος, et glossa ἀύληστρίας, quæ scribenda est ἀύλιστρίας, faciunt ut credam Theocritum ἀύλιστρίδος scripsisse. Vocabulum hoc notare videtur eam, quæ in eadem domo habitat." Herm. The passage of the Schol. alluded to is: ἀλλ' ἦλθεν εἰς ἐμὲ σήμερον ἢ τε τῆς Φιλίστας μήτηρ τῆς ἐμῆς γείτονος, καὶ ἡ τῆς Μελιξοῦς, but C. exhibits the passage γείτονος δηλονότι καὶ ἀύλητρίδος καὶ κ. τ. λ. Besides, ἐμᾶς does not necessarily imply any thing more than a friendly acquaintanceship. Lastly, where else does the word ἀύλιστρίς occur? Palmer conjectured ἀλετρίδος. Kiessl., Boissonade, Meineke and Wuest., in order to avoid the hiatus, read τᾶς γ' ἀμᾶς, i. e., ἡμετέρας, which appears in the Flor. MS., and which is implied by ἀκμᾶς in the Rom. MS.

147. Reiske proposed τὰ ποτ' οὐρανὸν sc. κέλευθα; Briggs τὸ ποτ' ὦρ. scil. δράμημα. Boissonade quotes in support of the text, Id. VII. 60, ὕσαις τέ περ. Kiessl. observes: "Lectio recepta nititur eodem usu loquendi, quo dicitur ὅτε

ther of Philista and Melixo. This woman he imagines to have been at the entertainment with her daughters, the second of whom he supposes to have performed as a dancing girl, while her sister played upon the flute, in illustration of which usage he quotes Aristoph. Ran. 516.

. καὶ γὰρ ἀύλητρίς γέ σοι
 μί' ἔνδον ἔσθ' ὠραιότατη, κῶρχηστρίδες
 ἔτεραι δὲ ἡ τρεῖς.

He adds, "Quid mirum, si mater, muliercularum ritu, quæ, si quid inhonesti aut turpiculi forte viderint, non possunt quiescere, donec omnia effutierint, postridie mane Simætham adit, atque totam ei Delphidis perfidiam narrat." Kiessl. and Wuest. follow this interpretation, except that the latter observes: "Sed hoc ex Theocriti verbis non potest colligi, filias quoque ad con-

vivium adhibitæ fuisse, multo minus credibile est Melixum saltatricem fuisse." This description of a mother by the names of her two daughters, was probably intended by the mimic poet as an imitation of that ἀδολεσχία of the female character, which his Adoniazusæ so admirably pourtrays. The Schol. notices the Article being repeated in v. 146. ἀλλ' ἦλθεν εἰς ἐμὲ σήμερον ἢ τε τῆς Φιλίστας μήτηρ τῆς ἐμῆς γείτονος, καὶ ἡ τῆς Μελιξοῦς· ἐπὶ τοῦ αὐτοῦ ὀνόματος τὰ δύο ἄρθρα. καὶ ἐν ἄλλοις τοῦτο γίνεται πολλοῖς. Compare Id. xx. 42,

Εὐνείκα δὲ μόνα τὸν βωκόλον οὐκ ἐφίλασεν,
 ἃ Κυβέλας κρέσσων καὶ Κύπριδος, ἃ
 τε Σελάνας.

147. "Observa vero haud parum suavitatis et gratiæ accedere huic loco

ἀὼ τὰν ῥοδόπαχυν ἀπ' Ὀκεανοῖο φέροισαι
 κῆπέ μοι ἄλλα τε πολλὰ καὶ ὡς ἄρα Δέλφισ ἐράται·
 κῆτε μιν αὐτε γυναικὸς ἔχει πόθος, εἴτε καὶ ἀνδρός, 150
 οὐκ ἔφατ' ἀτρεκὲς ἴδμεν· ἀτὰρ τόσον, αἰὲν ἔρωτος

τε, quod aliquoties in Theocrito legitur." Upon the usage of τέ in such cases cf. Buttm. Gr. Gr. p. 423, and note 1, ib., also Don. Crat. p. 260, &c. &c.

149. "Ἐραται metro repugnat, ἐράται usui, scribendum videtur ἐρᾶ τευ." *Herm.* The usage of this verb is thus laid down by Buttm. (*Irreg. Greek Verbs*, ed. Fishlake, p. 98.) "Ἐράω, *I love*, is used only in the pres. and imperf. ; having a regular passive, ἐρῶμαι, ἐράσθαι, ἐρώμενος. But the sister-form, ἐραμαι, like ἴσταμαι, is a deponent synonymous with the active, and in the pres. solely poetical. The aor. pass, however, ἠράσθην, fut. ἐρασθήσομαι, with an active sense, is used in prose ; part. ἐρασθείς. The Epic language has, instead of ἠράσθην, the mid. ἠράσμεν, whence ἠράσσατο. Hom. ἐράσσατο. Hes. and Pind. The perf. ἠρασαι, Parthen. The 2 pers. pres. Epic with double σ ἐρασαι, occurs in Theocr. i. 78. The Dor. conj. ἐράται for ἐρηται is accented according to the analogy of barytone verbs. Pind. p. 4, 164. Compare ἐπίσταμαι and δύναμαι. Lastly, ἐράσθε in an act. sense, Il. π. 208, is probably a false reading." "That is to say, the depon. ἐρασθε is no more capable of resolution than ἴστασθε, δύνασθε, &c., and ἐράσθε can be only passive. The reading must therefore necessarily be ἔης το πρίν γ' ἐράσασθε." *note, ib.* Passow, on the other hand, regards this passage in Theocritus as an instance of a dep. ἐράομαι, a view which seems highly probable from the recognized occurrence of two other tenses with the pass. form, and act. sense. It is not so clear that Mr. Fishlake is correct in stating that Passow seems to defend the reading in Il. π. 208, upon these grounds, and not as a lengthened form of ἐρασθε. The Lips. MS., Brunck, and Meineke, who further satisfies himself, from a corrupt passage in Apollonius, that Sappho used ἐράσθαι for ἐράν, exhibit, as in the text, ἐράται. "Ita ausus sum scribere cum cod. Lips. pro ἐραται, quod ferri non posse apertum est. Apollonius Synt. p. 291, 25. τό γε μὴν ἐράν ὁμολογεῖ τῷ προσδιατίθεσθαι ὑπὸ τοῦ ἐρωμένου. διὸ καὶ δεόντως ἡ Σαπφῶ ἐπιτεταμένῳ μᾶλλον ὀνόματι ἐχρήσατο· ἐγὼ δὲ καὶ ἡ νοτιῶτις ἐράται. quae utcumque corrupta satis tamen docent etiam Sapphonem ἐράσθαι dixisse pro ἐράν. Ac fortasse etiam Theognis 256, scripsit οὐ τις ἐρώτο τυχεῖν. Sed quod Bionis Idyll. vii. 8, legebatur ἐρασσαμένῳ συνεράσθαι, recte mutatum a Schaefero in συνέρασθαι." *Meineke.*

151, 152. Toup, Winterton, and Brunck prefer ἀτρεκὲς as the more Doric form.

Ib. ἀτὰρ τόσον, αἰὲν ἔρωτος ἀκράτῳ ἐπεχεῖτο. In some edd. οὐνεκ', supplies

ex ipsius versus ratione, quippe qui nullâ cæsura impeditus fugacibus dactylis constat, quibus, si recte sentio, equorum in currendo celeritas egregie pingitur." *Wuest.*

150. Κῆτε = καὶ εἴτε. Cf. Gloss. on Id. xv. 86.

Ib. ἔχει. For the use of the Indicat. in the "oratio obliqua," cf. Jelf. Gr. Gr. § 886.

151. Οὐκ ἔφατ'. "The particles οὐκ

and μή have in some expressions the power not only of *denying*, but even of *asserting* the contrary. Thus, in particular, οὐ πάντ must not be rendered *not quite*, but *by no means* ; οὐ φημι is not *I do not say*, but *I say not*, *deny* ; οὐκ ἔφασαν ἵεναι, *they refused to go* ; οὐχ ὑπισχνοῦντο συνδειπνήσειν, *they declined the invitation*, Xenoph. Symp. 1, 7 ; οὐχ ὑπέδεχτο, *refused*. Herod. 3, 50." Buttm. Gr. Gr. p. 417.

ἀκράτῳ ἐπέχειτο, καὶ ἐς τέλος ᾤχετο φεύγων,
καὶ φάτο οἱ στεφάνοισι τὰ δώματα τῆνα πυκάσδεν.

the place of αἰέν, which Toup, amongst others, prefers, comparing Id. III. 32,

εἶπε καὶ Ἀγροῖά τάλαθέα . . .
. . . . οὔνεκ' ἐγὼ μὲν
τὴν ὄλος ἔγκειμαι.

So also in Id. xxv. 166,

ὅς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν,
οὔνεκ' Ἀργείων τις, ἔθεν παρεόντος, ὄλεσσε
θηρίον.

But it is more probable that οὔνεκα arose from a Gloss. supplying the ellipse of such a particle here, especially as the force of αἰέν seems to be required to make the conduct of Delphis obnoxious to remark. Toup further proposed ἀκράτον, comparing Id. xxv. 69, ἀμφοτέρων, ὁδμῆ τε χροός, δούπη τε ποδοῖν, to justify the lengthening of the final syllable by Cæsura. But this emendation, which the avoidance of the juxtaposition of the two genitives renders desirable, and a comparison of Id. xiv. 18, has no MSS. authority. Kiessl. observes: "tum recte dicitur et ἀκράτον ἐπιχειῖσθαι et ἀκράτον ἐπιχ. scil. τι." He also prefers Ἐρωτος, and observes, "Locutio autem ἐπιχειῖσθαι ἀκράτον Ἐρωτος significat 'sibi merum infundi jubere in honorem Amoris,' seu sibi, merum infundi jubere, quod ebibas vocato numine Amoris.' Genitivus Ἐρωτος eadem est ratione positus, ut in locutione σπένδειν Διός, vel quod legitur apud Aristophan. Equit. 106, σπονδὴν λαβὴ δὴ, καὶ σπείσον, Ἀγαθοῦ Δαίμονος." It is strange that Gaisf. should have allowed the Dat. ἀκράτῳ to remain in the text. "Denique forsitan scribendum ἀκρήτῳ, et Idyll. xiv. 18, ἀκρητον. de qua forma vid. Koen. ad Gregor. p. 359." Kiessl.

Compare Id. i. 51; Id. xvii. 38; Id. xxv. 38.

Ib. τοσοῦτον δὲ ἔφη, ὅτι αἰεί, ἀντὶ τοῦ συνεχῶς, ἔπινεν οἶνον ἔρωτος. οἶνος δὲ ἔρωτος, ὃν πίνει τις μεμνημένος τῆς ἐρωμένης, ἢ τοῦ ἐρωμένου. Wuest. mentions another construction. "Alii, commate post τόσον deletο, ita explicant: 'sed tantum vini, ex quo suum amorem demonstraret sibi infundi iussit.'" For the custom, cf. Gloss. on Id. xiv. 18.

152, 153.

"— καὶ ἐς τέλος ᾤχετο φεύγων'
καὶ φάτο οἱ στεφάνοισι τὰ δώματα
τῆνα πυκάσδεν,
parum intellexerunt interpretes. Sensus est. 'Tandem se proripiebat Delphis, et dixit se amasii sui aedes corollis redimitum ire.'" Toup. Kiessl. and H.

Voss also regard Delphis as the subject of φάτο. Briggs, on the other hand, "Rescribo καὶ φάτο νιν. 'Dixit etiam hospes illum amasii sui fores corollis redimire.' Si legas οἱ, idem sensus erit, sed νιν aliquanto meliorem lectionem puto. Mirum est φάτο a viris doctis ad Delphidem referri, ut structura esset, ἔφατο (αὐτῆ) οὔνεκ' ἔφατο (αὐτός). Possis etiam legere καὶ φάτο καὶ." To the editor there appears a further harshness in πυκάζειν being rendered "redimitum ire." In illustration of this usage of the gallants of antiquity, Toup quotes Catullus in Atti: "Mihi floridis corollis redimita domus erat."

Lucretius, iv. 1171:

At lacrimans exclusus amator limina
saepe

ταῦτά μοι ἄ ξείνα μυθήσατο· ἔστι δ' ἀλαθής·
 ἦ γάρ μοι καὶ τρὶς καὶ τετράκις ἄλλοτ' ἐφοίτη, 155
 καὶ παρ' ἐμὴν ἐτίθει τὰν Δωρίδα πολλάκις ὄλπαν·
 νῦν δέ τε δωδεκαταῖος ἀφ' ᾧ τέ νιν οὐδέποκ' εἶδον.
 ἦ ῥ' οὐκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;
 νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἱ δ' ἔτι κῆμὲ

158. ἦ ῥ' οὐκ. D. Heins., with the approbation of Valcken., emended ἦ ῥ' οὐκ. Nine MSS. apud Gaisf. exhibit ἀρ' οὐκ, and the Schol. uses ἀρα in his Paraphr. Hence Kiessl. would prefer this reading.

159. “Κῆμὲ nusquam invenitur pro κά με. Et sic potius verba collocari debuissent, αἱ δὲ κ' ἔτι με. Quare aut defendendum erit κῆμὲ pro καὶ ἐμέ, aut alia

Floribus et sertis operit, postesque superbos

Ungit amaracino, et foribus miser oscula figit.

“Hence,” observes Polwhele, “the present custom of the Greeks to adorn the doors of the persons they love, on the first of May, is derived. They sing and walk before the houses of their fair mistresses, to draw them to their windows; and such were the gallantries they practised in the days of Horace. The young maidens dressed their heads with natural flowers, with which, too, they made themselves garlands; and the young men, who wished to be thought gallant, did the same. See *Sentimental Journey through Greece*, by Mr. Guys.”

155. ὄντως γὰρ πρὸς ἐμὲ καὶ τρὶς καὶ τετράκις τῆς ἡμέρας ἦρχετο, καὶ εἰς τὸν οἶκόν μου πολλάκις ἐτίθει τὴν Δωρίδα ὄλπαν, ἴσως τὴν λήκυθον, τὴν ἔχουσαν τὸ ἔλαιον, ᾧ ἐχρῶντο ἐν ταῖς παλαισπραῖς. Schol.

157. Cf. v. 4, and Annot. and V. R. ib.

Ib. νῦν δέ. Wuest. conceives the

sense of νῦν to be here the same as in v. 130 and Id. xiv. 51, &c., but it seems rather to mark time in this verse, contrasting with the past, as in v. 159 with the future.

Ib. ἀφ' ᾧ τέ. Cf. Annot. on v. 4. The occurrence of τέ in such instances is attributed by Buttm. Gr. Gr. p. 423, to the fact of *relatives* having been in the old language merely forms of the *pronoun demonstrative*, which through this τέ obtained the connecting power, and thus became the *relative, which*: which amounts to saying that originally ἀφ' ᾧ τε meant “and from that,” scil. time. Cf. V. R. on v. 147.

158. ἠθικῶς ἐπαποροῦσά φησι· ἀρα οὐκ ἔχει τι ἄλλο τερπνόν, καὶ ἡμῶν ἐπιλέλησται; Schol.

159, 160. τοῖς φαρμάκοις τοῖς εἰς φιλίαν κινουῦσι καταγοητεύσω. ἐὰν δέ με ἔτι λυπήσῃ, νῆ τὰς μοίρας, τὴν τοῦ ἄδου κρούσει πύλην· τουτέστιν ἀποθανεῖται. Cf. Annot. on v. 58.

Voss is of opinion that Virg. Ecl. viii. 101–104, implies a similar deadly purpose. “Ergo puella crudelis nihil sibi proposuit minoris, quam ut Daph-

λυπῆ, τὰν Ἀΐδαο πύλαν, ναὶ Μοΐρας, ἀραξεῖ. 160
 τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαμὶ φυλάσσειν,
 Ἀσσυρίῳ, δέσποινα, παρὰ ξείνοιο μαθοῖσα.

facienda emendatio. In priore versus parte non dubito quin scribendum sit, *νῦν μὲν μιν φίλτροις καταθύσομαι* sive *tu malis νιν*: de quarum formarum usu nescio an unquam certi futuri simus." *Hermann.*

The *καὶ* in *κῆμέ*, either as Wuest. observes, "ut sæpe hyperbaton facit, quum ad *ἔτι* pertineat 'si vel in posterum;'" or its force may be 'even me, 'who am possessed of such power to injure. The introduction of *μιν* for *τοῖς* is more than idle, not for the reason assigned by Kiessl. "*τοῖς φίλτροις* equidem vel ob primum hujus carminis versum mutari nolim," but because *τοῖς* points to the instruments of magic Simætha now employs, and marks the contrast of them with the *τοῖα ἐν κίστῃ κακ. φάρμ.* in v. 161.

nidem suum veneficio necet: ut, cinis quemadmodum incantatus imaginis, sic ipse de terra evanescat. Sed priusquam cinerem ex ara collegit ex famulæ tradidit; flamma indicat elucens, veneficium valuisse, et crudele consilium omittitur. Non minus acerbe pharmaceutria sentiebat Theocriti sub finem actionis, v. 159."

160. τὰν Ἀΐδαο πύλαν, οὐκέτι τὰν ἐμάν. *Schol.* Compare v. 6, and Annot. thereon. Contrast, too, this oath, *ναὶ Μοΐρας*, with *ναὶ τὸν γλυκύν—ἔρωτα* in v. 118. The *-ας* final is shortened here, as in Id. i. 83, 134, Id. iv. 3, Id. v. 146, Id. xxi. 1. Cf. Matth. Gr. Gr. § 68. g.

Ib. "Notandus singularis numeri usus. Homerus semper *πύλας* Ἀΐδαο dicit non *πύλην*; neque aliter Tragici; vide Heyne, *Iliad*, v. 397. Elmsl. *Eur. Med.* 1203. Omnino rarum *πύλη*. Porson. *Orest.* 1080. Blomfield. *Choeph.* 866: sed non prorsus inusitatum." J. W.

The poet probably used the singular here to avoid the iteration of the final *-ας* in the verse.

161. *τοιαῦτα κακὰ φάρμακά φημι κατ' αὐτοῦ φυλάσσειν ἐν κίστῃ, ἧγουν ἐν κιβωτίῳ, ὃ δέσποινα (πρὸς σελήνην τοῦτο λέγει), παρὰ τοῦ ἐμοῦ φίλου τοῦ*

Ἀσσυρίου *τοιαῦτα μαθοῦσα.* Ἀσσύριοι δὲ ἔθνος Περσικόν, ἀκριβὲς εἰς μαγίαν, μεταξὺ δὲ Τίγριδος καὶ Εὐφράτου. μέγχι δὲ τούτων τῶν περάτων Σαρδανάπαλος ἐξέτινε τὰ ὄρια. *Schol.* Compare Homer. *Od.* iv. 227. *Τοῖα Διὸς θυγατὴρ ἔχε φάρμακα.* *Eurip. Med.* 716. *τοιὰδ' οἶδα φάρμακα.* *Herodot.* iii. 85. *ὡς βασιλεὺς οὐδεὶς πρὸ σοῦ ἔσται τοιαῦτα ἔχω φάρμακα.* For the similar use of *τοῖος* as implying cause, Wuest. compares Id. xvii. 102, and Id. xxiv. 77.

162. Cf.

"Has herbas, atque hæc Ponto mihi lecta venena

Ipsè dedit Mæris."

Virg. Ecl. viii. 95, and *Tibull.* i. 5, 15.

"Assyrium. h. l. pro Syrio et Phœnicio. Sic Ἀσσύριον *ξεῖνον*, accipiendum puto de mercatore Phœnicio apud Theocr. ii. 162." *Forbig. in Virg. Georg.* ii. 465.

Ib. ἐν κίστῃ. Wuest. conceives that Simætha had brought this chest with her, which would present an additional coincidence, to the view taken of vv. 58, 59. Cf. Gloss. on v. 59, but the absence of the Article deprives this notion of any certainty. Compare *τοῖς φίλτροις* in v. 159.

163-165. Wuest. and others appear to have lost the meaning of this pas-

ἀλλὰ τὸ μὲν χαίροισα ποτ' Ὀκεανὸν τρέπε πώλους,
 πότνι· ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον, ὥσπερ ὑπέσταν.
 χαῖρε, Σελαναία λιπαρόχροε· χαίρετε δ', ἄλλοι 165
 ἀστέρες, εὐκῆλοιο κατ' ἄντυγα Νυκτὸς ὄπαδοί.

sage, e. g. Wuest. explains: "χαίροισα 'favens.' Pronuntiatum cum grati animi affectu; aut simpliciter pro χαῖρε: 'tu iam vale et cursum porro, quod facis, ad Oceanum verte. Ego vero meum dolorem s. amorem ita feram, ut promisi,' i. e. ut perficiam quæ dixi, me eum mortī daturum esse, nisi brevi ad me redierit."

This explanation of χαίροισα does not seem to convey the meaning of the poet, whose intention was that Simætha should contrast her own restless misery with the quiet happiness of the object of her adoration in the midnight skies (compare vv. 38, 39). And τὸ μὲν χαίροισα . . . ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν, mark this contrast with an unobjectionable plainness, the χαίροισα, while conveying a farewell, being used with a pressure of its original signification. For similar plays on χαίρω, cf. Eur. Orest, 1082. Phœn. 627, &c.

Again, the version, "et cursum porro quod facis," is away from the drift of the passage, the purport of which the Schol. correctly explains, ἀλλὰ σὺ μὲν, ὦ σεβασμία σελήνη, χαίρουσα πρὸς Ὀκεανὸν τρέπε τὸ ἄρμα, ἤγουν πρὸς δύσιν. δοκεῖ γὰρ ἐπέχειν τὴν σελήνην διὰ τὰς μαγείας. And whether ὥσπερ ὑπέσταν be rendered as in the Schol., ἐγὼ δε ὑπομενῶ τὸν ἐμὸν πόνον, ὥσπερ ἀνεδέξάμην αὐτόν, and similarly by Bergler ad Alciphron, i. 27. p. 112 (p. 156. Wagn.). "ego vero feram meum dolorem, ut suscepi, ὥσπερ ὑπέσταν scil. αὐτῷ" (to obtain which signifi-

tion Valcken. conceived it would be necessary to read ᾤπερ ὑπέσταν, but compare Eur. Tro. 415, and Xen. An. vi. 1, 19, whence also, it appears that Bergler need not have supplied αὐτῷ): or be translated with Valcken. "ut promisi," it seems sufficiently clear that ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον can only mean "I will endure this woe of mine." From a perception of this probably arose the conjectural emendation of Jacobs, "ἐγὼ δ' ἀνύσω τὸν ἐμὸν πόνον, ὥσπερ ὑπέσταν. 'equidem laborem a me susceptum' (operam sacro magico adhibitam) 'ita perficiam et absolvam, ut promisi' (morti eum dabo, nisi ad me redierit)." With this sense of οἰσῶ, then, the Schol.'s interpretation of ὥσπερ ὑπέσταν, appears the more probable, as well from the tone of the passage as because it is the less artificial.

165. λιπαρόχροε, cf. v. 79.

166. εὐκῆλοιο κατ' ἄντυγα Νυκτὸς ὄπαδοί.

ὅτι δὲ ἐπὶ ἄρματος ὀχεῖται ἡ νύξ· Ευριπίδης· [in the Andromeda].

ὦ νύξ ἱερά,

ὡς μακρὸν ἵππευμα διώκεις ἀστροειδέα νῶτα διφρευούσα. Schol.

Ib. ὄπαδοί. τουτέστιν, ἀκολουθοῦντες τῇ νυκτὶ καὶ συμπαραπόμνοι τῷ ἄρματι αὐτῆς. Ἄντυγα δὲ ἀπὸ μέρους τὸ ἄρμα φησί. Schol.

Compare Tibull. i. 2, 1.

"Ludite, jam Nox jungit equos; cursumque sequuntur

Matris lascivo sidera fulva choro."

It is impossible to refuse admiration to the exquisite termination of this poem.

ΑΛΙΕΙΣ.

ΑΛΙΕΙΣ.

The Hypothesis has perished.

THE construction of this Idyl differs essentially from that of the other mimic pieces. It alone opens with a prefatory reflection, vv. 1-6, which again is succeeded by a narrative description of the scene and personages of the poem, vv. 6-22.

Although there is a difficulty in appreciating the merits of a composition, whose text has become in some parts corrupt, and the effect of which, even where it may be sound, is distorted by the mists of critical emendation, yet one cannot fail to observe a propriety in the whole colouring of this Idyl, which, indeed, is as peculiar as the piece itself is unique among the remains of antiquity.

The accurate delineation of the implements of piscatorial craft, and of the humble comforts, ὁ πλοῦτος, of the ancient pair who employed them, vv. 9-17, imparts an air of reality to the scene, and, by a charm analogous to that of the paintings of the Dutch masters, arrests and detains our amused attention.

Moreover, there appears to be a natural harmony between the theme which these ancient sons of the angle discuss, itself mysterious and dark, and the hour and place which the poet has chosen for the purpose. It is night, and the car of the moon has not yet won its midmost course, when the fishermen awake from their pallets of dried seaweed, in their cot formed of interwoven branches, and there in their loneliness, by the quiet plashing of the sea, which flows up to and around their narrow dwelling, the dream is told, and its moral expounded.

Polwhele observes: "The introductory lines do not seem well adapted to the dialogue that follows. We find that, though indeed care might intrude on the fishermen during the period of rest, it was care of no very melancholy complexion. They were, on the whole, happy; being represented as content with their situation. They deemed their cot a palace—and lived in glee." To the editor, on the contrary, the sombre tone of the exordium appears to be in keeping with the general character of the piece, in which it is not easy to discover any ground for inferring that our "Piscators" had beguiled themselves into the idea that their abode was "a palace," or for concluding that their life was one of "glee." A sort of grave sobriety seems rather to be the characteristic of both the speakers, diversified by a superstitious simplicity in the one, and by a somewhat saturnine, yet not unamiable humour, in the other.

"Duo fuerunt inter Sophroneos Mimi adfinis argumenti, quorum indices erant Ἀλιεύς, et Θυννοθήρας. utrumque plus semel memorat Athenaeus: τὸν Θυννοθήραν etiam alii: huius piscatoris filium, τὸν τοῦ Θυννοθήρα υἱόν, de nomine piscis Κωθωνίαν dictum suspicatur Athen. vii. p. 309, C. Piscatorem

dico." *Valcken. Adon.* pp. 325, 326. One of these Theocritus is supposed to have taken as his model in this Idyl. Eichstadt, in *Adumbrat. de Carm. Theocrit. indole*, p. 23, observes in justification of its being classed among the mimic pieces. "Scilicet primum ea est et loci in quo res aguntur, descriptio, et piscatorum confabulatio, quæ nobis in memoriam revocet laboris molestias, attriti corporis defatigationem, vitæ sordes ac miserias, alia quæ a jucunditate Theocriteorum idyllorum vehementer abhorreant. Non sum nescius quibus ea modis defendantur (cf. Schlegelii *Batteux*, II. p. 294): sed idem sic statuo, hoc potissimum carmen fuisse in causa, quare, qui universam bucolicæ poeseos provinciam ad Theocriti potius auctoritatem, aut suæ opinionis arbitrium, quam ad veritatis leges definire instituissent, terminos illius justo proferrent latius. Deinde per singulos versus conspicuum est morum exprimendorum consilium: collocutio piscatorum, spreta membrorum æquabili concinnitate, quæ in bucolicis circuitum et quasi orbem conficit suum, liberiore cursu procedit, animosque legentium moratæ narrationis suavitate captos, inopinata rerum conversione, tamquam aliqua peripeteia, fallit."

It has been imagined that this poem was written by Theocritus in Egypt, where fishermen were numerous, but there is no ground for supposing that Syracuse was a less likely locality for its composition in this respect.

Warton is of opinion that Theocritus was not the author of the piece. "Cujus ingenium," he writes, *naturalibus objectis apte seligendis eximie depingendis unice comparatum, non poterat quin crebras imagines poeticas, in ora maris, ipsoque mari, repertas, in istiusmodi carmen ultro transtulisset,*" a reflection upon the poem, the injustice of which will appear from a review of the highly graphic description from v. 5 to v. 20, especially vv. 18 and 19, and so again in the story of the dream, at v. 41, etc., especially if it be remembered that there could be no room for the business of the piece, as it is but sixty-seven lines in length, if the Author had gone out of his way, for the sake of introducing some alluring prettinesses to attract the applause of those whose tastes were so completely formed to the Bucolick model as to be unable to appreciate graces of a more manly character.

Sannazarius probably derived the idea of his Piscatory eclogues from this Idyl.

Α Λ Ι Ε Ι Σ .

ΕΙΔΥΛΛΙΟΝ κα΄.

ΑΣΦΑΛΙΩΝ ΚΑΙ ΕΤΑΙΡΟΣ.

Α πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει·
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὔδειν

1. Ἄ πενία. Aristoph. Plut. 552. sqq. illustrates the signification of πενία. πτωχοῦ μὲν γὰρ βίος, ὃν σὺ λέγεις, ἐστὶ ζῆν μηδὲν ἔχοντα· τοῦ δὲ πένητος, ζῆν φειδόμενον, καὶ τοῖς ἔργοις προσέχοντα, περιγίγνεσθαι δ' αὐτῷ μηδὲν, μὴ μέντοι μηδ' ἐπιλείπειν.

Ib. Διόφαντε, similarly Id. vi. is addressed to Aratus, and Id. xi. and xiii. to Nicias, the physician. Of Diophantus nothing is known. He is supposed to have been a resident of Alexandria, and to have formed a friendship with our author there.

Ib. μόνα τὰς τέχνας ἐγείρει. Compare Chrysost. Orat. iv. ad Antioch. Ἡ πενία εἰς σπουδὴν ἐπανάγει, καὶ πεπλανημένην ἔξω καὶ περὶ πολλὰ τὴν διάνοιαν κεχηνυῖαν πρὸς ἑαυτὴν ἐπιστρέφει. Virg. Georg. i. 145.

“Tum variæ venere artes : labor omnia vincit
Improbis, et duris urgens in rebus
egestas.”
and Ib. 133.

“Ut varias usus meditando extunderet artes
Paulatim, ———.”

Hor. ii. Epist. ii. 51 :

“paupertas impulit audax
Ut versus facerem.”

For *as* final shortened, cf. Annot. Id. ii. 160.

2. αὐτὰ τῷ μόχθοιο διδάσκαλος. Cf. Pers. Prol. v. 10.

“Magister artis, ingenique largitor
Venter.”

Plaut. Stich. i. 3, 23.

“Nam illa omnes artes perdocet, ubi
quem attigit.

Juv. Sat. iii. 78.

“Græculus esuriens in cœlum, jusseris,
ibit.”

Αὐτά is rendered by some “ipsa,” by others “sola.” Perhaps there is an allusion to the use of the pronoun in such expressions as that of the Pythagorean school, Αὐτὸς ἔφα: (cf., too, Aristoph. Nub. 219), so that when combined with διδάσκαλος, it may rather imply “the chief.”

ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.

κἄν ὀλίγον νυκτός τις ἐπιψαύσῃσι τὸν ὕπνον,

αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι.

5

4. "Ego distinctionem sic mutavi ut comma retraherem ad ἐπιψαύσῃσι, quod verbum genitivum videtur potius quam accusativum amare. 'Ἐπιψαύειν τῆς νυκτός ὀλίγον, id est, κατ' ὀλίγον, est 'noctem,' seu 'quietem nocturnam, delibare, extremis quasi digitis attingere.' Tum θορυβεῦσιν τὸν ὕπνον αἰφνίδιον, id est, ἐξαίφνης, 'repente interpellant somnum.'" *Reiske.*

This punctuation and construction have been generally adopted. But such a figurative application of the word νύξ is altogether alien to the usage of Theocritus, and indeed in vv. 27, 28, *infra*, νύξ and ὕπνος are distinctly opposed to each other,

ἀλλὰ τὸν ὕπνον
ἀ φροντίς κόπτοισα, μακρὰν τὰν νύκτα ποιῆ τίν.

Moreover, the forcing of τὸν ὕπνον into a connexion with the next verse, mars the graphic effect of the latter, which, with the old punctuation, is worthy of any poet.

4. κἄν ὀλίγον νυκτός τις ἐπιψαύσῃσι τὸν ὕπνον, i. e. "And even if one gain a little sleep at night." With this use of νυκτός compare Epigr. VIII. 2. χειμερίης μεθύων μηδαμὰ νυκτός ἴης. *Odyss.* XIII. 278. κείθεν δὲ πλαγχθέντες ἰκάνομεν ἐνθάδε νυκτός. and *Jelf. Gr. Gr.* § 523.

For ἐπιψαύειν with the accus., compare *Oppian. Halieut.* IV. 512. αἰ δ' ὅτε κῦμα Πρωῶτον ἐπιψαύσωσι. *Orph. de Lapid.* 126. πολλάκι δ' εἴματος ἄκρον ἐπιψαύεσκεν ἀκωκαῖς. Cf. *Nocte brevem si forte indulsit cura soporem. Juv. Sat.* XIII. 217.

Kiessl. prefers this arrangement, κἄν τις ἐπιψαύσῃσι τὸν ὕπνον νυκτός ὀλίγον. 'si quis delibaverit somnum nocte paululum,' observing, "Sic ὀλίγον adverbialiter usurpatur, *Id.* XXI. 32. ἀλλ' ὀλίγον ζῆ." A combination equivalent to κατ' ὀλίγον μέρος νυκτός might also be suggested.

5. This is an expressive line. ἐφιστάμεναι seems to impart a spectral character to this visitation of cares by

night. Compare the use of the verb in *κακὸν γὰρ ὄναρ κεφαλῆφιν ἐπέστη. Il. x.* 496, and *Herodot. i.* 34.

It is curious to observe that ἄγρυπνος is the epithet of μελεδωνεύς, or in the closest collocation with it, in *Id.* XXIV. 104, where *Linus* is mentioned as the tutor of *Hercules*, υἱὸς Ἀπόλλωνος, μελεδωνεύς, ἄγρυπνος ἥρωος. *Zeune* conceives that our author remembered here,

αὐτὰρ ἐπὴν νύξ ἔλθῃ, ἔλθῃσι τε κοῖτος
ἅπαντας,
κεῖμαι ἐνὶ λέκτρῳ, πύκιναι δέ μοι ἀμφ'
ἀδινὸν κῆρ
ὀξεῖαι μελεδῶναι ὄδυρομένην ἐρέθουσιν. *Odyss.* XIX. 515.

Briggs further compares *Homer. Batrachom*, v. 187.

——— ἀλλά με πρόημ
ἐκ πολέμου ἀνιοῦσαν, ἐπεὶ λίην ἐκο-
πώθην,
ὕπνου δευομένην οὐκ εἶσαν θορυβοῦν-
τες
οὐδ' ὀλίγον καταμῦσαι.

ἰχθύος ἀγρευτῆρες ὁμῶς δύο κεῖντο γέροντες,
στρωσάμενοι βρύον αὖτον ὑπὸ πλεκταῖς καλύβαισι,
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,
τοὶ κάλαμοι, τᾶγκιστρα, τὰ φυκιοέντά τε λῆδα, 10
ὄρμειαί, κύρτοι τέ, καὶ ἐκ σχοίνων λαβύρινθοι,
μήρινθοι, κῶάς τε, γέρων τ' ἐπ' ἐρείσμασι λέμβος·

8. Herm. conjectured τοίχῳ πρὸς φυλλίνῳ, needlessly, Cf. ἀσπίσι κεκλιμένοι. Π. ΠΙ. 135, κεκλιμένον μορίκῳσιν. Π. ΧΧΙ. 18. κεκλιμένοι καλῶσιν ἐπάλλεσιν. Π. ΧΧΙΙ. 3. κλισμῷ κεκλιμένη. Odys. XVII. 97, &c.

10. Briggs having objected to Ahlwardt's interpretation, cf. Gloss., adds, "Lego igitur levissima transpositione, et Ahlwardt's sententia servata, τὰ φυκιοέντα δελῆτα, 'escæ alga circumvolutæ.' Δελῆτα pro δελέατα. Hesychius: Δελῆτι, δελέατι. Sic φρητι pro φρέατι apud Callimachum, H. in Cer. 16. Apud Oppianum occurrunt δελέεσσιν et δέλετρον. Emendationem nostram probat Kiesslingius. Ald. τελῆγα una voce.

Meineke assents to this emendation; so too Wuest. and others. Wordsw. remarking that oars are not mentioned in this description, as had been before observed by those who would substitute κωπαί for κῶας in v. 12, conjectures here τὰ πηδά.

12, κῶάς τε. An objection has been felt to this word as being out of place

6. ἰχθύος. With the use of the sing. where the plur. might be expected, compare

καὶ πόνος ἐντὶ θάλασσα, καὶ ἰχθὺς
ἀ πλάνος ἄγρα. Mosch. v. 10.

and perhaps ἰχθύα *infra*. v. 45, also τροχὸν ἄρματος, in πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι, Id. XVI. 72, and δρυός, in πὰρ μὲν οἱ ὄρια κεῖται ὄσα δρυὸς ἄκρα φέροντι, Id. xv. 112. Cf. too Id. xiv. 17, and Annot. there.

8. κεκλιμένοι τοίχῳ τῷ φυλλίνῳ. Briggs compares Strato, Epigr. 55, τῷ τοίχῳ κέκλικας τὴν ὀσφύα.

9. The apparatus of the piscatorial craft is also detailed by Oppian, Halieut. III. 75, and by Artemidorus in Oneirocrit. II. 14. With the employment of ἄθλημα to denote an implement of labour, compare the use of

πόνος in v. 14. Cf. also, ἐργοισι—οἷς ἐνὶ πόντῳ Ἄνδρες ἀεθλεύουσι τάλαιφρονα θυμὸν ἔχοντες. Oppian. Hal. III. 39.

"Jam fragilem in sicco munibant saxa phaselum;

Raraque per longos pendebant retia remos:

Ante pedes cistæque leves, hamiq̄ue jacebant,

Et calami, nassæque et viminei labyrinthi." Sannazar, Ecl. III. 9.

10. τὰ φυκιοέντά τε λῆδα. Cf. Gloss. and V. R.

12. γέρων λέμβος. Thus γέρων πέπλος, Id. VII. 17. σάκος γέρον. Odys. XXII. 184. γέρων πίνος, Œd. Col. 1259, "charta anus." Catull. LXVIII. 46. "terra anus," Plin. Hist. Nat. XVII. 5, 5, also Martial, VI. 27, &c.

νέρθεν τὰς κεφαλᾶς φορμὸς βραχύς, εἴματα, πῖλοι.

οὗτος τοῖς ἀλιεῦσιν ὁ πᾶς πόνος, οὗτος ὁ πλοῦτος.

οὐδεὶς δ' οὐ χύτραν εἶχ', οὐ κύνα· πάντα περισσὰ 15

in the detail of a fisherman's furniture. Hence Stroth conjectured *κῶπαί τε* 'et remi,' which Kiessl. further emends into the Dual, *κῶπα τε*, alluding to which Briggs remarks, "Piscatoria instrumenta qualia hic memorantur, scil. ὄρμηγιν, κύρτους, ἔρετμοὺς, &c., Neptuno (sive Mercurio) dedicat piscator Diophantus apud Leonidam Tarentinum, Ep. 25, ubi nomen Diophantus facit ut suspicer Epigrammatis scriptorem hoc poema in animo habuisse."

14. "πόμος. Verum videtur πόμος. Hæ voces passim commutatae sunt. V. Wesseling. ad Diodor. Sicul. XIII. c. 95, et Brunck. ad Apollon. Rhod. IV. v. 586." *Schæf.* This conjecture of Koehler has been adopted by Brunck, Gaisf., and Briggs. Kiessl. defends the original reading, upon the ground that "quum sequatur vocab. πλοῦτος, quo tenuis piscatorum supellex significatur, πόμος plane otiosum esset." But this does not follow, as the idea of πλοῦτος goes beyond that of πόμος, and is, in fact, a fresh assertion. Compare, however, the use of ἀλλήματα in v. 9, and Mosch. v. 10, καὶ πόμος ἐντὶ θάλασσα καὶ ἰχθύς ἀπλάνος ἄγρα. Boissonade further cites, ἀνθεά τ' ἐνώδη, λασίαις φίλα ἔργα μελίσσαις. Id. xxii. 42.

15. οὐδεὶς δ' οὐ χύτραν εἶχ', οὐ κύνα. "Vulgatam istam lectionem, quae

Ib. ἐπ' ἐρείσμασι. Cf. II. i. 485.
νῆα μὲν οἶγε μέλαιναν ἐπ' ἠπείροιο
ἔρυσσαν
ὑψοῦ ἐπὶ ψαμάθοις, ὑπὸ δ' ἔρματα
μακρὰ τάνυσσαν·

"vetustam cymbam noctu in continentem subtraxerant, ne forte fluctibus agitata dissolveretur." *Kiessl.*

13. τὰς κεφαλᾶς. The plur. might have been expected. Cf. Id. xxiv. 6. ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων.

Ib. φορμὸς βραχύς. "Apud Aristophanem, Plut. 542, Paupertati exprobrat Chremylus τὸ φορμὸν ἔχειν ἀντὶ τάπητος σαπρὸν, ἀντὶ δὲ προσκεφαλαίου λίθον εὐμεγέθη πρὸς τῇ κεφαλῇ." *Briggs.* "Ad εἴματα, πῖλοι, subintelligendum est 'aderant.'" *Kiessl.* It is perhaps more accurate to say that both these words and φορμ. βραχ. are to be referred to *κεῖτο* in v. 9.

14. οὗτος ὁ πλοῦτος. Cf. "Ars illi sua census erat."

Ov. Met. lib. III. v. 588.

15-16. With the use of οὐδεὶς for οὐδέτερος, Wuest. compares that of οὐδ' ἄλλος in Id. vi. 46, and of ἄλλον in Id. vii. 36, and Id. xxiv. 61. The present text admits only of the construction of τήνας ἄγρας with περισσὰ, as in Xen. Cyr. viii. 2, 21, τῆδέ γε μέντοι διαφέρειν μοι δοκῶ τῶν πλειίστων, ὅτι οἱ μὲν, ἐπειδὴν τῶν ἀρκούντων περιττὰ κτήσονται, τὰ μὲν αὐτῶν κατορύττουσι, τὰ δὲ κατασήπουσιν—ἐγὼ δὲ ὑπηρετῶ μὲν τοῖς θεοῖς, καὶ ὀρέγομαι αἰεὶ πλειόνων· ἐπειδὴν δὲ κτήσωμαι ἅ ἂν ἴδω περιττὰ ὄντα τῶν ἐμοὶ ἀρκούντων, τούτοις τὰς ἐνδείας τῶν φίλων ἐξακοῦμαι, and may express that every article such as those mentioned just before, was considered by these thrifty fishermen as unnecessary to their craft. With this interpretation, which Koehler closely approached, (cf. V. R.) the text appears at least as desirable as any of the emendations that have been offered.

Ib. πενία σφιν ἑταίρα. Briggs cites

πάντ' ἐδόκει τήνας ἄγρας· πενία σφιν ἑταίρα.

οὐδεὶς δ' ἐν μέσσω γείτων, παντᾶ δὲ παρ' αὐτὰν

debetur Aurato, tandem probavit Toupius. Legitur in Ed. Ald. ut in Cod. Vat. οὐ χύθραν εἶχ' οὐκίνα· in Ed. Rom. οὐ χύτραν εἶχ' οὐχ ἴνα. Scaliger emendare tentabat: οὐδεὶς δ' οὐ χύτραν εἶχ', οὐ χόα. Brunck. legendum coniecit: οὐδεὶς δ' οὐ χύτρον εἶχ' οὐ πόδα. ut sic dictum sit pro χυτρόποδα." Valcken.

Toup in his addenda proposed οὐχ ἴνα, but recanted the conjecture in his Appendicula. "Nihil muto. Aristoph. Vesp. 897.

ποῦ δ' ἔσθ' ὁ διώκων, ὁ Κυδαθηναίεὺς κύνων;
Κ. Αὐτῶν. Β. Πάρεστιν ἕτερος οὗτος αὐτῶν Λάβης
ἀγαθός γ' ὑλακτεῖν καὶ διαλείχειν τὰς χύτρας.

Ita scribendus iste locus, qui vulgo in metrum peccat. Est autem διαλείχειν τὰς χύτρας, 'ollas' sive 'patinas lingere,' to lick the dishes, quod 'canum' est. Quare recte, opinor, Theocritus, οὐ χύτραν οὐ κύνων. Neither dog nor dish. Quae verissima et festivissima lectio." Toup. Kiessl. reads, with Ahlwardt, οὐκ ἴνα, observing, "At his omnibus, quæ ab interpretibus tentata sunt, præstat lectio nonnullorum cdd. et ed. Ald. οὐκ ἴνα, quam post Brodæum (conf. Reisk. ad h. l.) Ahlwardtus egregie defendit et illustravit, quamque cum Dahljo in textum restituere non dubitavimus. Secundum Eustathium ad Iliad. χ. p. 1389, ἴν' significat mensuram quandam, cujus dimidia pars dicitur ἡμίνα, quasi τὸ ἡμισυ τοῦ ἴν. Eustathius hoc ipse exemplum affert: ἔλαιον πλεον ὑπὲρ ἴν. G. J. Vossius tamen in Etymologico 'heminam' deducit ab ἡμι, 'semi:' ut 'na' sit vocis productio. J. H. Vossius lectionem a nobis receptam ita expressit in interpretatione Germanica: 'Auch nicht Topf noch Nössel besaßen sie.'"

Briggs observes, "Ego vulgatam lectionem, præsertim ut a Toupio explicata est, omnibus conjecturis quæ adhuc a viris doctis excogitatae fuerunt præferendam puto. Sed ne hæc quidem mihi satisfacit, et præcipue displicet vox οὐδεὶς, ubi de duobus sermo est. Longe aliter, ni fallor, scripsit Theocritus. Legitur in Ed. Ald. ut in Cod. Vat. χύθραν pro χύτραν, unde reponendum suspicor, οὐδὸς δ' οὐχὶ θύραν εἶχ', οὐ κύνων. 'Limen autem non portam habuit, non canem.'" Meineke has introduced this conjecture into his text.

15, 16. πάντα περισσὰ πάντ' ἐδόκει τήνας ἄγρας· πενία σφιν ἑταίρα. Kiessl. gives the following summary of the criticism upon this passage. "Hic locus valde vexavit criticos et in diversas sententias traxit. Vulgata, quam retinimus, Juntæ debita, a Stephano in sequentes editiones venit. Eam Koehlerus sic interpretatur: 'omnia supervacanea ipsis videbantur præ tali piscium captura. Paupertas ipsis erat amica.' At sic ἀντι abesse non potest. Aldinæ lectio hæc est: πάντα περισσὰ πάντ' ἐδόκει τήνας ἄγρα πενία. ἢ σφᾶς ἑταίρους. Eadem leguntur in edd. Lovan. aliisque, nisi quod ἢ omittunt et σφᾶς exhibent. Reiskius inde hæc effinxit: πάντα περισσὰ πάντ' ἐδόκει τήνοις. ἢ γὰρ πενία σφιν ἑταίρα· quam mutationem adoptavit Bindemannus. Brunckius scripsit: πάντ' ἐδόκει τήνοις· ἄγρα πενίας σφιν ἑταίρα. Is. Vossius sic corrigebat; ἄγρα πενίας γὰρ ἑταίρος. Valcken. in Epist. ad Röver. p. 41, locum sic constituit: τᾶλλ' ἐδόκει τήνοις. ἄγραν πενίας φάν ἑταίραν. hanc rationem etiam in Edit.

Addæus, Epigr. 3,
ὁ γριπεὺς Διότιμος, ὁ κύμασιν ὀλκάδα
πιστήν,
κῆν χθονὶ τὴν αὐτὴν ὄκον ἔχων Πε-
νίας.

17. οὐδεὶς δ' ἐν μέσσω γείτων. "Ἐν

μέσσω αὐτῶν καὶ θαλάσσης." Briggs.

But in the Latin version he translates with others, "Nullus aderat vicinus."

Compare the use of ἐς μέσον in Id. xv. 27.

θλιβομένην καλύβαν τρυφερὸν προσέναχε θάλασσα.
οὐπω τὸν μέσατον δρόμον ἄννευ ἄρμα Σελάνας,

Theocr. probat. Wartonus conjicit: τᾶλλ' vel πάντ' ἐδόκει πλὴν τᾶς ἄγρας: 'fidebant solummodo piscaturæ suæ: omnia reliqua præter eam supervacua reputabant et inutilia.' Magis a facilitate et probabilitate commendabilis est hæc Sanctamandi emendatio: πάντ' ἐδόκει τήνοις. ἄγρας πενία σφιν ἑταίρα. Ahlwardti hæc est: πάντα περισσὰ πάντ' ἐδόκει τήνοις ἄγρα: πενία σφιν ἑταίρα: quam Vossius ita reddit: 'alles, ja alles reichlich genug schien jenen der Fang.' Sed falsam prorsus sententiam hæc lectio in hunc locum infert, cui potius hæc mutatio convenientissima videtur: ταῦτα περισσὰ πάντ' ἐδόκει τήνοις: ἄγρας πενία σφιν ἑταίρα: 'hæc omnia superflua iis videbantur: piscaturæ eorum amica erat paupertas.' Non enim omnia iis superflua videbantur, sed ea sola, quæ non unice ad pisces capiendos necessaria essent; τήνοις nititur auctoritate optimorum codicum; σφιν recte conjungitur cum ἄγρας; πάντα denique facillime per errorem librarii bis scribi potuit. Quam enim insignem vim in vocabulo πάντα repetito quidam viri doctiprehendere sibi videntur, ea non est tanta, ut sententiæ totius inconcinnitatem compenset. Hoc unum addo: quum vocabulum ἴν neutrius generis esse videatur, possit omnis locus etiam sic legi: οὐδεὶς δ' οὐ χύτραν εἶχ', οὐκ ἴν' ἅπαντα περισσὰ ταῦτ' ἐδόκει τήνοις. Zeunius, ab omnibus discedens, audacissime sic correxit: πάντ' ἐδόκει τήνους ἄγρα περιάψασ' ἑταίρους. Agmen claudat novissima Graefii conjectatio: οὐδεὶς δ' οὐ χύτραν εἶχ', οὐκ ἴν' ἅπαντα περισσὰ, πάντ' ἐδόκει τήνοις: ἄγρας πενία ἴσιν ἑταίρα. Hesychius, κνῦ, τὸ ἐλάχιστον." Kiessl.

18. θλιβομένην καλύβαν. "Quid sit θλιβομένη καλύβη, nescierunt interpretes. Est autem 'casa angusta.' Sic πόλις θλιβομένη 'urbs angusta.' de quo Pollux ix. Πνιγηρὰν καλύβην vocat Thucydides et Arrianus. Quod perinde est. Locus autem Arriani, qui peropportunus est, hic adscribi meretur. Est autem in Exposit. Alexand. vi. 23. Οὗτος ἐπανελθὼν ἀπήγγειλεν ἀλιέας τινὰς καταλαβεῖν ἀπὸ (for. ἐπὶ) τοῦ αἰγιαλοῦ ἐν καλύβαις πνιγηραῖς." Tourp.

Ib. τρυφερὸν προσέναχε. "Apud Philippum, Epig. 58, ipsa καλύβη vocatur τρυφερή: κλήματι πρὸς τρυφερὴν τεινομένην καλύβην. Ubi frustra est Jacobsius legens τρυφερὸν κάλαμον: τρυφερὴ καλύβη est casa palmite circumfuso gestiens, et quasi delicate et superbe se ostentans. Qui sensus vocis τρυφερὸς nescio an non huic Nostri loco possit accommodari, ut intelli-

gantur aquæ maris motu superbo et delicato casulæ affluentes. [With this interpretation of τρυφερὸν an antithesis might be supposed between it and θλιβομένην, in the sense of "afflictam," as it was generally translated.] Vel εἰρωνικῶς hoc dictum puta, conferens ea quæ sequuntur, ver. 34. τί γὰρ ποιεῖν ἂν ἔχοι τίς κ. τ. λ." Briggs.

"τρυφερὸν προσνήχειν est 'leniter adnatate,' s. 'adfluere,' ut supra xx. 7, τρυφερὸν λαλεῖν, 'molliter,' 'delicately loqui,' sive 'pronunciare.'" Harl.

The language and versification of this and the preceding line are admirably adapted to the scene which they describe, a lonely fishing cot planted on a tongue of land, approached on all sides by the gently plashing sea. The darkness of night, too, is upon the landscape, and the moon has not yet reached the zenith.

τούς δ' ἀλιεῖς ἤγειρε φίλος πόνος· ἐκ βλεφάρων δὲ 20
ὑπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον ᾧδάν.

ΑΣΦΑΛΙΩΝ.

ψεύδονται, φίλε, πάντες, ὅσοι τὰς νύκτας ἔφασκον
τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρει Ζεὺς·
ἤδη μυρὶ ἑσεῖδον ὀνειράτα, κούδέπω ἄως.

21. ᾧδάν. J. H. Voss conjectured *αὐδάν*.

22. ψεύδονται, φίλε. "Al. ψεύδοντο, φίλε. Codex unus apud Gaisf. exhibet ψεύδοντο, ᾧ φίλε. Propter sequens ἔφασκον videtur imperfectum præstare. Lego ψεύδοντ', ᾧ φίλε, quod et conjecerat Taylorus, vel ἄ φίλε. Græfio iudice recte etiam præsens legitur: 'pergunt mentiri' qui hoc 'dixerunt,' quamdiu non refutantur." Briggs.

19. οὐπω τὸν μέσατον δρόμον ἄννευ. Compare Id. vii. 10, κοῦπω τὰν μεσάταν ὁδὸν ἄννευ, . . . καὶ τιν' ὀδίταν ἔυρομες, where καὶ follows οὐπω in the Apodosis. On δέ, in similar circumstances, as here in the following verse τούς δ', Kiessl. observes: "δέ in apodosi post οὐπω, ut solent Græci in apodosi post particulas temporales inferre. vid. Herm. ad Hymn. Homer. in Ven. p. 107, et ad Viger. p. 758. sic etiam post αἰ Idyll. i. 11, et xxix. 17."

Compare
"Necdum orbem medium nox horis
acta subibat:
Haud segnīs strato surgit Palinurus."
Virg. Æn. iii. 512.

20. φίλος πόνος. Kiessl., Briggs, &c., render "amicus labor." Perhaps it is rather to be regarded here as a paraphrase of the possessive pronoun, in sense of "their wonted" labour. So Passow translates it in v. φίλος.

21. ὑπνον ἀπωσάμενοι. Compare Agath. Schol. Jac. Del. Epigr. v. 87. γλυκερὸν κῶμα παρωσάμεναι. Leonid.

Epigr. Jac. Del. Epigr. viii. 108,
ἐσπέριον κήϊον ἀπόσατο πολλάκις
ὑπνον

ἢ γρηῦς πενίην Πλατθίς ἀμυνομένη.

Ib. "ἤρεθον ᾧδάν est: loquendi faciebant initium, ut dicitur τὸν μῦθον ἐγείρειν apud Platon. de Rep. p. 272. D. Memorabile est ᾧδή de 'colloquio.' ἀεῖδειν frequens apud recentiores pro 'dicere, narrare.'" *Fr. Jac.* This sense of ᾧδή requires the support of analogy. With the use of ἐρέθω in this passage compare κραδίην ἐρέθεσκον ἀνία. Apoll. Rhod. iii. 1103, and *ibid.* 618, and ἄλλος δ' ἄλλαν κλαγγὰν ἰεὺς κερατόφωνον ἐρίθιζε μάγαδιν. *Telestes apud Athen.* lib. xiv. § 40, and, perhaps, ἤρεθε τὰν Ἀφροδίταν. Mosch. iii. 85, if that be the correct reading.

22-25. Asphaltion argues, from the number of dreams which he has seen, that summer nights are not shorter than those of winter.

24. "ἑσεῖδον sæpissime pro εἶδον ponitur; ne quid frustra tentes." *Jacobs.* "Ita Idyll. v. 3, ἐσορήτε. viii.

μη λαθόμεν; τί τὸ χρῆμα; χρόνον δ' αἱ νύκτες ἔχοντι; 25

ΕΤΑΙΡΟΣ.

'Ασφαλίω, μέμφη τὸ καλὸν θέρος· οὐ γὰρ ὁ καιρὸς
αὐτομάτως παρέβα τὸν ἐὸν δρόμον· ἀλλὰ τὸν ὕπνον

25. "Graefius scribit: χρόνον ταὶ νύκτες ἔχοντι; bene. Præcedentia ita: μη λαθόμεν, τί τὸ χρῆμα; verba enim μη λαθόμεν, si per se interrogationem faciant, nullum habere sensum. Germanice esset: 'hab' ich vergessen, was das ist?" *Kiessl.*

But the sense of μη λαθόμεν; is obvious enough, and the repetition of the question is suited to the character of the passage. Hermann conjectured, with the approbation of Meineke, μη λάθε μ'; ἢ τί τὸ χρῆμα; It is unnecessary to notice the other emendations that have been suggested.

26. D. Heins., followed by Valcken. Brunck, and Gaisf., transpose αὐτομάτως from the beginning of next verse to this, and substitute 'Ασφαλίω for it. This arrangement avoids the necessity of any sense being supplied before γάρ, as in the version, "tu vituperas æstatem pulchram, immerito, nam—." Harl. places a note of interrogation after θέρος, adding "sensus est: 'adcasasne' s. 'culpasse pulcræ æstatem?' male agis non est quod incuses; 'nam' (sæpius ita γάρ construi, ut nonnulla sint supplenda, satis constat:) &c. &c."

Grafe proposes either μή, 'σφαλίω, μέμφη τὸ καλὸν θέρος; with an interrogation, or μή—μέμψη, in the sense of forbidding, and considers the collocation of αὐτομάτως in the next verse to be too happy to allow of the transposition proposed by D. Heins.

11, ἐσιδεῖν. XI. 28, ἐσιδών. Adde IV. 46. ἑσακούεις. XIII. 61, ἑσακούσας. VII. 88, φωνᾶς εἰσαίτων." *Kiessl.*

25. μη λαθόμεν; τί τὸ χρῆμα; χρόνον δ' αἱ νύκτες ἔχοντι;

These separate and repeated interrogations appear just what might be expected from a person awaking from sleep, and still partially distrusting his own perceptions. Thus Wuest. and others render the passage, "Num fallor? Quid hoc rei est? An moram trahunt noctes." Cf. V. R.

With τί τὸ χρῆμα; Cf. Eur. Cyclop. 99; Æsch. Choeph. 9, and Prom. 298; Aristoph. Eccl. 311, &c.

26. 'Ασφαλίω. Macrobius Saturnal. I. 17, mentions this name as a title of Neptune, in sense of "stabilis." Hence Harl. and others have conceived that the word is here used in

an indignant apostrophe to that deity. But it is obviously the name of the fisherman addressed. In Odyss. IV. 126, it occurs as the name of a servant of Menelaus.

—'Ασφαλίω δ' ἄρ' ὕδωρ ἐπὶ χεῖρας ἔχευεν,
ὄτρηρός θεράπων Μενελάου κυδαλίμοιο.

Ib. μέμφη τὸ καλὸν θέρος. Compare Æstatem increpitans seram Zephyrosque morantes.

Virg. Georg. IV. 138.

μέμφεσθαι occurs with the Dat. of the person blamed in Id. XI. 67.

Ib. Wuest. remarks the difference between χρόνος and καιρός, defining the latter here to mean "'tempus constitutum,' i. e. certis finibus ad certam normam circumscriptum."

27. *Kiessl.* corrects Warton's and

ἀ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τίν.

ΑΣΦΑΛΙΩΝ.

ἄρ' ἔμαθες κρίνειν ποκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
οὐ σὲ θέλω τῶμῶ φαντάσματος ἦμεν ἄμοιρον· 30
ὡς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζευ.
οὐ γὰρ νικαξῆ κατὰ τὸν νόον· οὗτος ἄριστος

28. τίν. "encliticum hic, quod observandum. Vid. Buttm. Gr. ampl. I. § 72, p. 295." *Wuest.* Kiessl. more correctly reads τίν, as in the text, cf. Gloss. on Id. xv. 89. Meineke follows Hermann in exhibiting τοι.

31. μερίζευ. So Kiessl., Boisson., Meineke, and *Wuest.*, with the authority of two MSS. instead of the Vulg. μερίζεν. Briggs suggests μερίζων.

32. "Procul dubio legendum:

ὃς γὰρ ἂν εἰκαξῆ κατὰ τὸν νόον, οὗτος ἄριστος
ἔστιν ὄνειροκρίτας. ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.

Manifesto extulit proverbium Græcum, quod Cicero (de Divin. II. 5), ita vertit: 'qui bene conjiciet, vatem perhibebo optimum.' Idem vult eadem clausula, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς: 'Optimus magister,' h. e. 'interpres est, qui mentem bonam gerit.' Alii conjungunt cum superioribus, non malo sensu: sed puto nostro meliore." *Scaliger.* Græfe, objecting to νικαξῆ being taken in a pass. sense, proposes εὐ γὰρ ἂν εἰκάξῃ κατὰ τὸν νόον· οὗτος ἄριστος, etc. For the same reason Briggs suggests εὐ γὰρ ἂν εἰκάξαις. Kiessl. acquiesces in this signification of νικαξῆ, and in the reading in the text.

Harl.'s erroneous versions of παρέβα, observing "At παρέβα neque 'progredditur,' neque 'absolvit' significat: potius, 'tempus non sponte sua contra leges naturæ extra cursum suum evagatur.'"

28. ἀ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τίν. *Toup.* cites Apollodorus Comicus in Galatea, apud Stobæum, p. 788.

τοῖς γὰρ μεριμνῶσιν τε καὶ λυπουμένοις

ἅπαντα νῆξ ἔοικε φαίνεσθαι μακρά.

Compare Hor. I. Epist. I. 20.

Ut nox longa quibus mentitur amica,
diesque

Lenta videtur, &c.

29-32. Asphalion asks his comrade has he ever learned to interpret

dreams, as he has seen a good one, in the benefit of which he wishes his companion to have a share. There appears to be a sort of saturnine humour in the expression in v. 31, τῶνείρατα πάντα μερίζεν.

32. οὐ γὰρ νικαξῆ κατὰ τὸν νόον· This compliment paid by Asphalion to his partner's sense, seems to be justified by the discretion of his reply at the close of the piece, especially by that of the last verse.

Ib. οὗτος ἄριστος, &c.

Briggs cites, in illustration, Æsch. Pers. 222.

ταῦτα θυμόμαντις ὧν σοι πρενμενῶς
παρήνεσα.

Eurip. Helen. 763,

γνώμη δ' ἀρίστη μάντις, ἢ τ' εὐβουλία.

ἔστιν ὄνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.
 ἄλλως καὶ σχολὴ ἐντί· τί γὰρ ποιῆν ἂν ἔχοι τις
 κείμενος ἐν φύλλοις ποτὶ κύματι, μηδὲ καθεύδων 35
 ἄσμενος ἐν ῥάμνῳ; τὸ δὲ λύχνιον ἐν πρυτανείῳ
 φαντὶ γὰρ αἰὲν ἄγραν τόδ' ἔχειν.

36. ἄσμενος ἐν ῥάμνῳ. Palmer suggests θάμνῳ; Reiske αἰόνος ἐν ψάμμῳ. Kiessl. ἄλλυχνος ἐν ῥάγμῳ for ἐν ῥηγμίῳ. Briggs would read this and the preceding line thus:

κείμενος αἰρομένῳ ποτὶ κύματι, μηδὲ καθεύδων,
 αἰόνος ἐν φύλλοις.

Wuest. gives in his text 'Ἄλλ' ὄνος ἐν ῥάμνῳ, observing "Nos viam monstrante saltem Boisson. codicum Mediol. et Paris., tum edit. Ald. lectionem in textis exhibemus." Brunck proposes this emendation, the latter part of which Sanctamand had suggested in his Mss. Not. τί δέ; λύχνιον ἐν πρυτανείῳ, φαντί γε καίεν ἄγραν τόδ' ἔχει, explaining "quid vero? i. e. quid nobis deterius fiet, si tempus colloquiis triverimus? 'Oleum, vt aiunt, in prytaneo,' i. e., vt oleum nunquam in prytaneo deficit, sic 'nunquam locus iste sine piscibus est,' quos, quando libuerit capiemus."

37. Reiske conjectured φαντὶ γὰρ ἀγρουπνίαν τόδ' ἔχειν "nam aiunt, illam lucernam in prytaneo 'insomnium agere' pro salute civium."

And μάντις γ' ἄριστος ὅστις εἰκάζει
 σαφῶς.

as quoted by Reiske.

34. In addition to his friend's ability to solve a dream, which supplies one reason for his being informed of it, Asphalion further observes, that there is leisure now for its consideration, τί γὰρ ποιῆν ἂν ἔχοι τις κ. τ. λ.

36. ἄσμενος ἐν ῥάμνῳ. These words and the rest of the line and following verse, have given much trouble to the commentators, cf. V. R. Harl., who adheres to the vulgate as in the text, explains: "negat piscator, se posse 'suaviter, sine metu et periculo' dormire ἐν ῥάμνῳ (numero singulari poetice pro plurali posito) h. e. in aspero sibi que molesto et periculoso."

Dahl renders "neque dormiens cum voluptate in fruticibus spinosis." If the reading be correct, the fisherman

must be supposed to apply the term ῥάμνος, in contempt to the βρύος αἶον which is mentioned in v. 7 as being the material of their beds.

37. τὸ δὲ λύχνιον ἐν πρυτανείῳ φαντὶ γὰρ αἰὲν ἄγραν τόδ' ἔχειν. The following is Stroth's explanation of this much disputed passage, to which Kiessl. justly gives the preference: "Explicite quaeso somnium, quoniam otium habemus: nam neque dormire amplius possumus ob strati insuavitatem, neque jam aliquid peragere ob noctis tenebras; neque nos pauperes tenebras illas pellere possumus, quum λύχνιον non habeamus, neque ἄγρα nostra tam frequens et ampla est, ut ad illud comparandum sufficiat; λύχνιον enim incendere divitum et praesertim prytanei est, cui, ut aiunt, semper facultates magnae redeunt, ita ut sumtus in λύχνιον facile facere possit." Notum est illud loquendi genus, ut id, quod

ΕΤΑΙΡΟΣ.

λέγε μοί ποτε νυκτὸς

ὄψιν, πάντα τεῶ δὲ λέγων μάνυσον ἑταίρω.

deesse alicui significare volumus, alteri tribuamus; ut, si pauper quis dicat, 'vinum bibere divitis est,' id idem foret ac si diceret, 'meum non est:' pertinet huc illud effatum Christi Matth. xi. 8, ἰδοὺ οἱ τὰ μαλακὰ φοροῦντες ἐν τοῖς οἴκοις τῶν βασιλέων εἰσὶν: pro οὐκ εἰσὶν ἐν τῇ ἐρήμῳ. Eodem modo τὸ δὲ λύχνιον ἐν πρυτανείῳ idem est ac τὸ δὲ λύχνιον ἡμῖν οὐκ ἐστίν. Alterum illum φαντὶ γὰρ αἰὲν ἄγραν τὸδ' ἔχειν tanquam piscator dicit; piscatori enim ἄγρα et πλοῦτος seu potius reditus idem est: αἰὲν ἄγραν ἔχειν igitur ex ore piscatoris valet ὑπερπλουτεῖν, aut, quod nos dicimus, 'beständige Einnahme haben.' τὸδ' denique ad πρυτανεῖον refero, non ad λύχνιον."

To the same effect Harl., who observes: "In prytaneo Atheniensi super aram Vestæ inextinctus alebatur ignis. Etiam Syracusis, et in aliis Græciæ urbibus fuerunt prytanea cum lucerna ardenti et igni Vestæ perpetua, v. Meursii Athen. Attic. ii. cap. 8, p. 847, sq. in Thes. Gronov. vol. iv. ed. Ven. Casaub. ad Athen. xv. cap. 19, Spanhem. de Vesta et Prytanibus Græcor. p. 679, sqq. et 699. sqq. in Thes. Græviano Antiqq. vol. v. ed. Venet. Etiam fingere possumus, aut piscatores haud procul abfuisse Syracusis et vidisse noctu prytanei lucernam ignemque ardentem; [At vix in prytaneis lucerna eo loco fuit collocata, ejus ut flamma phari instar e longinquo prospici posset. Nam non omnia prytanea habuerunt lychnum similem illi, quem

Dionysius Minor in prytaneo Tarentino posuerat, memoratum apud Athen. xv. c. 19, in quo tot lampades ardebant, quot habet annus dies. Kiessl.] aut statuere, formulam illam in sermone familiari pro proverbio usurpata fuisse."

Casaubon, in his comment upon Athen. lib. xv. c. 19, p. 628, takes a different view of this passage: "Quoniam maxima cum religione solitum caveri, ne olei defectu lucerna in Prytaneo exstingueretur, natum ex ea re proverbium est, τὸ λύχνιον ἐν πρυτανείῳ, quo utebantur, quando perpetuam et nunquam deficientem alicuius rei copiam volebant significare. Sane quidem eo sic usus est Theocritus Idyll. xxi. cuius locus doctissimos viros mire habuit exercitos. Asphaltion piscator interpretationem somnii a sodali petit, ac ne forte hoc ipsi denegaret socius, rationes duas affert, cur æquum sit, hoc sibi concedi. Prior est: quod suppetat otium ad tales cogitationes: quando neque aliquid agere eorum quæ postulat usus, queant propter noctem: neque diutius dormire propter strati insuavitatem. Sequitur altera ratio: τὸ δὲ λύχν. κ. τ. λ. quæ ita interpretamur: Jam vero cur de victu simus solliciti, causa non est: certam enim habemus spem, nos, cum mane surgemus, aliquid omnino capturos: neque magis defuturam nobis ἄγραν, quam lucernæ, quæ in prytaneo semper ardet, deficit unquam oleum. Securitatis hujus causam reddit, quod

ΑΣΦΑΛΙΩΝ.

δειλινὸν ὡς κατέδαρθον ἐν εἰναλίοισι πόνοισιν,
 (οὐκ ἦν μὰν πολύσιτος· ἐπεὶ δειπνεῦντες ἐν ὄρᾳ, 40

39. δειλινόν. Warton would prefer δειλινός, which is an obvious construction. Thus in Id. XIII. 32-3:

ἐκβάντες δ' ἐπὶ θῖνα, κατὰ ζυγὰ δαῖτα πένοντο
 δειελινοί·

Compare, too,

ἀνίκα τέπτιξ
 ποιμένας ἐνδίους πεφυλαγμένους, Id. XVI. 95.
 χθιζός γ' εἰλήλουθεν ἀπ' ἄστεος. Id. XXV. 56, etc.

Cf. Jelf. Gr. Gr. § 714, obs. 2, b. But there is no necessity for the change. Cf. Gloss.

ea pars maris, ubi piscaturi erant, piscosa admodum esse vulgo credebatur. [Sanctamand in a MS., Not., and Meineke also, took this view, which the occurrence of *φαντί* makes very improbable. The former writes “τόδε non est, quod hactenus existimarunt, τόδε λυχνιον: sed τόδε τὸ θαλάσσης μέρος. Elliptica phrasis commentatoribus imposuit. Inquit Piscator: ‘Quid enim habeo quod agam, vigilans ad mare? Nam de captura parum sum sollicitus: semper enim hic adest.’ λυχνιον ἐν Πρυτανείῳ proverbium est de rebus quæ nunquam deficiunt aut locum deserunt.”] Existimamus obscurissimi loci hanc esse mentem. Minus probamus magnorum virorum interpretationem, qui referunt ad genus piscationis, quæ fit nocte ad ignes. Sed quod aiunt, non convenire piscatoribus Siculis, qui tantum loca vicina piscationibus suis norant, ut de Atheniensium prytaneo loquantur: respondemus, non de illo prytaneo ipsos sentire, quod Athenis fuit: verum de eo, quod in ipsorum urbe Syracusis. Nulla siquidem urbs in tota Græcia

olim fuit, quæ suum prytaneum non haberet.”

Again, Villoison: “Non magis sopiri possumus quam illa semper vigil nostri Prytanei Syracusani lucerna, quæ semper, quod fama accepi, ἄγραν ἔχει, i. e., perpetuo alimento, oleo semper instituto, suscitatur.”

Musgrave suggests another interpretation: “Vox *φαντί* proverbium aut scomma popolare indicare videtur. Confer Eid. XIV. 51, sed id quo pertinere possit nescio, nisi forte mos erat ἐνέχυρα quæ creditor ex debitoris domo auferebat (vid. Schol. ad Aristoph. Nub. vers. 240), in Prytaneum deferre. Tum enim facilis et hujus et præcedentis versus interpretatio. Dicit utique piscator, lampadem sibi cum reliqua supellectile in Prytaneum mi-grasse; ibi enim, quod aiunt, prædam nunquam deficere.”

“If this passage refer to that Prytaneum at Athens (where a fire, sacred to Vulcan, was kept constantly burning), there might be an impropriety in such an allusion, as Scaliger remarks; for we cannot suppose two

εἰ μέμνη, τᾶς γαστρὸς ἐφειδόμεθ'), εἶδον ἑμαυτὸν
ἐν πέτρα μεμαῶτα· καθεσδόμενος δ' ἐδόκευον

42. μεμαῶτα. Meineke reads βεβαῶτα, an emendation mentioned by H. Stephens, who would explain it by Tmesis for ἐμβεβαῶτα πέτρα. Valcken. also gives this reading the preference. Kiessl., in support of the text, compares σπεύδων in

τοῖς δὲ μετὰ γριπέυς τε γέρων, πέτρα τε τέτυκται
λεπράς, ἐφ' ᾧ σπεύδων, μέγα δίκτυον ἐς βόλον ἔλκει
ὁ πρέσβυς. *Id.* I. 41.

ignorant fishermen acquainted with a place so remote from their labours. But it appears, that there was a place in their neighbourhood named Prytaneum, where nocturnal lamps were fixed, for the convenience of fishing by night. To this circumstance Sannazarius alludes:

Dumque alii notosque sinus, piscosaque circum

Æquora collustrant flammis, aut linea longe

Retia, captivosque trahunt ad littora pisces.

See second Eclogue." *Polwhele.*

Wuest., who reads ἀλλ' ὄνος ἐν ῥάμνῳ in the preceding part of the verse, gives this explanation: "Duo proverbialia continentius: ἀλλ' ὄνος ἐν ῥάμνῳ 'sed asinus in spinis,' sc. dormiverit; τὸ δὲ λυχνιον ἐν πρυτανείῳ, 'lychnus contra in Prytaneo nunquam. Otio enim non fruitur, quum ei semper adsit quod agat. ἄγραν piscator appellat oleum, lucernae infusum, usus vocabulo ad suam artem accommodato. Similis igitur ille, dum insomnis est, videtur sibi esse lucernae prytanei, nunquam otiosae, ut nec ipsum somni otiosum esse patiuntur. Verisimile autem fuisse proverbium de homine diu noctuque ad laborem intentum 'lucerna in Prytaneo.'"

Ib. The last observations of Asphalion appear to have tried the patience of his companion, as they assuredly have of others, hence λέγε μοί ποτε, 'dic mihi tandem.'

38. "λέγων abundat hic, ut sæpe fit in talibus. Herod. iv. 36, τὸν γὰρ περὶ Ἀβάριος λόγον τοῦ λεγομένου εἶναι Ὑπερβόρῳ οὐ λέγω, λέγων ὢν τὸν δῖστον, κ. τ. λ." *Fr. Jac.* Wuest. refers to Bornem. ad Xenoph. Conviv. i. 5. Harl., to Schrader ad Musæum, p. 270, sqq. Kiessl. observes in defence of the text: "taliorationis latitudo et abundantia ingenio hujus piscatoris summam alteri in narrando diligentiam inculcantis convenientissima est." Perhaps λέγων resumes ὄψιν, while πάντα follows μάνυσον.

39. ἐν εἰναλίοισι πόνοισιν. Cf. Pyth. II. 145, εἰνάλιον πόνον ἐχοίσας.

40. δειπνεῦντες ἐν ὥρᾳ. "Hunc locum perperam sollicitavit Piersonus. Δειπνεῖν ἐν ὥρᾳ est 'tempestive coenare.' Nos Angli, 'to sup in season.' Polybius, xvi. 21. Ὁ δὲ Φιλοποίμην ἐν ὥρᾳ παραγγείλας δειπνοποιεῖσθαι τοῖς Ἀχαιοῖς, ἐξῆγε τὴν δύναμιν ἐκ τῆς Τεγέας. Quae verba notanda. Ceterum huc egregie facit Artemidorus Oneirocrit. i. 8. Μηδὲν διαφέρειν νομίζοντας εἰς πρόγνωσιν τὴν νύκτα τῆς ἡμέρας, μήτε τὴν δειλὴν ἐσπέραν τῆς

ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἔδωδάν.
καί τις τῶν τραφερῶν ὠρέξατο· καὶ γὰρ ἐν ὕπνοις
πᾶσα κύων ἄρτως μαντεύεται ἰχθύα κήγών.

45

43. ἐκ καλάμων. Valcken. conjectured ἐκ καλάμω, which occurred to the present editor also. Compare τὸν κάλαμον, v. 47.

45. ἰχθύα κήγών. "Sic infra Eid. xxvi. ἰγνύα pro ἰγνύν ante nostram dant omnes Edd. Monet Schaeferus ἰχθύα restituendum esse Bianori Ep. II. v. 2, ex Cod. Vaticano. Sed vulgata lectio bene se habet. Ὀσφύα pro ὄσφύν legitur apud Stratonem, sed metro non postulante; item ὄφρῦα pro ὄφρύν. Ubicunque hæc forma occurrit, mihi persuasum est vitium subesse. Lego itaque hoc loco ἰχθύσι κήγών, scil. ἄρτον μαντεύομαι." Briggs.

δείλης πρώτας, ἐὰν συμμέτρως ἔχων τῆς τροφῆς καθεύδῃ τις, ἐπεὶ αἱ γὰρ ἄμετροι τροφαὶ οὐδὲ πρὸς αὐτῇ τῇ ἔψ παρέχουσιν ἰδεῖν τὸ ἀληθές." Tour.

Cf. Gloss. on Id. xv. 74.

41. τᾶς γαστρὸς ἐφειδόμεθ'. "Admodum festiva hæc piscatoris narratio qua qui non multum habent ad comedendum ventri parcere dicuntur. Haud illepide nostrates: 'wir verdarben uns den Magen dabei nicht.'" Wuest. Compare

Avidos vicinum funus ut ægros Exanimat, mortisque metu sibi parcere cogit. Hor. I. Sat. IV. 126.

42. καθεσδόμενος δ' ἐδόκευον ἰχθύας. Cf.

ὥπερ τὼς θύννως σκοπιάζεται Ὀλιπὶς ὁ γριπένς. Id. III. 26.

Nunc in mole sedens moderabar arundine linum. Ovid. Met. XIII. 923.

43. ἐκ καλάμων δὲ πλάνον κατέσειον ἔδωδάν. Cf.

— O, qui pendentia parvo

Æra cibo celas, moderator arundinis.

Ov. Met. VIII. 855.

44. καί τις τῶν τραφερῶν ὠρέξατο· scil. ἔδωδῆς. Compare ἀνδρὸς ὠρέξασθαι, Id. XXIV. 124.

45. πᾶσα κύων ἄρτως μαντεύεται. Compare Lucret. lib. IV. 992.

Venantumque canes in molli sæpe quiete

Jactant crura tamen subito, vocesque repente

Mittunt, et crebras redducunt naribus auras,

Ut vestigia si teneant inventa ferarum;

Expergefacteique sequuntur inania sæpe

Cervorum simulachra, fugæ quasi dedita cernant,

Donec discusseis redeant erroribus ad se.

Petronius, cap. 104.

Et canis in somnis leporis vestigia latrat.

Æsch. Eumen. 126.

ὄναρ διώκεις θῆρα, κλαγγαίνεις θ' ἄπερ κύων μέριμναν οὐποτ' ἐκλιπὼν πόνου.

Eustathius de Ismenia et Ismenes amoribus, lib. X. p. 369. ὥσπερ γὰρ νοῦς πεινῶντος ἄρτον φαντάζεται, καὶ ὕδωρ ὄνειρος τῷ διψῶντι, οὕτως ἐρώσῃ ψυχῇ πάντα πρὸς ἔρωτα μεταπλάττεται.

With this use of μαντεύεσθαι compare that in Nonnus, Dionys. lib. V. p. 152.

πῶς νοερῷ μυκτῆρι παρὰ σφυρὰ φορβάδος ὕλης

θηρὸς ἀσημάντοιο κύων μαντεύεται ὀδμήν.

χῶ μὲν τῶγκίστρῳ ποτεφύετο, καὶ ῥέεν αἷμα
τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον.
τὸ χέρε τεινόμενος, περὶ κνώδαλον εὔρον ἀγῶνα,

48. Following the Ald., and with some MSS. authority, Reiske reads τῷ χέρε (Ald. χεῖρε) τεινόμενοι περικλόμενον εὔρον ἀγῶνα. "ambæ manus contentæ inveniebant certamen tortuosum s. contentiosum." Herm. reads and explains as follows: "Scribendum puto: τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον τὸ χέρε, τεινόμενον περικλόμενον. εὔρον ἀγῶνα, Πῶς κέν ἔλω μέγαν ἰχθύν ἀφανροτέροιαι σιδάροις. Hoc dicit: 'Arundinem manus tenebant motu piscis curvatam, quum inflexa tenderetur.' Copula, quæ, si post εἶχον, ut vulgo, interpungitur, abesse non potest, recte abest post εὔρον, quod voce magis intenta pronuntiantum est, quo significetur ὄντως εὔρον." Briggs emends

"τῷ χέρε τεινόμενος περικείμενον εὔρον ἀγῶνα

'Qua re manus extentas sentiens certamen me circumdans inveni.' τῷ pro ὑφ' οὔ. Vel finge τῷ α περικείμενον gubernari, sc. τῷ καλάμῳ."

49. ἰχθύν. "Tum ἰχθύ' scripsi pro ἰχθύν, praeunte Wernickio ad Thryphiod. p. 290, qui verissime monet oxytona substantiva in vs et nominativum et accusativum producere." *Meineke*. Wuest., in support of the correption of -νν observes: "Cuius usus ex Pindaro serioribusque poetis certa aliquot exempla dedit Spitzner. Prosod. § 40, 1, not. Fr. Jacobs. in Not. Crit. ad Anth. Palat. p. 692. Pflugk. ad Eurip. Androm. 356."

Ib. Briggs, asserting that σίδηρος has no plur., emends

"πῶς μὲν ἔλω μέγαν ἰχθύν, ἀφανρότερος δὲ σίδαρος.

Subaudito ᾗ. Id est, 'quomodo magnum caperem piscem, cum tamen exiguus esset hamus.'" But a plur. σίδηρα, τά, does occur, cf. Passow, and the word here does not denote the metal, but an instrument made of it, and in this sense the plur. has the analogy of καλάμων in v. 43, and τῶγκίστρια in v. 57.

Ib. ἰχθύα. This is an unusual form of the accus., occurring only in later writers. Cf. Matth. Gr. G. § 82. *Obs.* 2, who refers to Schæf.'s note on Theocr. Id. xxvi. 17. ἐπ' ἰγνύ' ἀνειρύσασαι. scil. "ἰγνύ'. Rarior forma accusativi. ἰχθύα restituendum Bianori II. v. 2. ὄσφύα usurpat Strato, LV. v. 1. ὄφρῦα idem xxviii. v. 1." *Schæf.* Cf. V. R.

46. The fish took the hook, and his blood began to flow. As the angler held his rod with the point sufficiently elevated to prevent the snapping of his tackle, it was curved ὑπὸ τῷ κινήματος of the victim. And so during vv. 48, 49, the process of playing the fish proceeds. Then, in v. 50, the an-

gler strikes his game again, probably observing that his strength was well nigh exhausted.

48. τῷ χέρε τεινόμενος, περὶ κνώδαλον εὔρον ἀγῶνα. Kiessl. follows Zeune in thus pointing the vulgate reading. The latter renders the line "manus extendi et in bellua tractanda laboravi." Kiessl. compares the phrase περὶ τι εἶναι or ἔχειν. Briggs objects to the use of τῷ for τὰ with χέρε. "τῷ pro τὰ χέρε apud probatos scriptores reperiri non inficias eo, sed est hoc quidem, ut monet Wartonus, ex Attica forma: neque cum ταῖν χειροῖν supra dixerit Theocritus video quare hoc loco genus mutaverit." τῷ χέρε τεινόμενος either means that he grasped the

πῶς μὲν ἔλω μέγαν ἰχθὺν ἀφαιροτέροισι σιδάροισι.

εἶθ' ὑπομιμνάσκων τῷ τρώματος, ἡρέμα νύξα, 50

καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.

50, 51. The vulgate . . . ἄρ' ἐμὲ νύξεις;
Καὶ νύξῃ χαλεπῶς·

which is rendered “ num me punges? Et pungeris graviter,” is derived from the Junt. Ed., and appears to be destitute of MSS. authority. Otherwise ἄρ' ἐμὲ νύξεις; ought not be displaced, as Hermann's explanation of that clause is sufficiently satisfactory, and it has, moreover, that presumption in favour of its genuineness which arises from its being by much the less obvious reading.

Herm. reads the passage thus: εἶθ' ὑπομιμνάσκων τῷ τρώματος, ἄρ' ἐμὲ νύξεις; Καὶ νύξας, ἐχάλαξα καὶ οὐ φεύγοντος, ἔτεινα. and observes: “Mimicam orationem, quæ in hoc versu est, εἶθ' ὑπομιμνάσκων τῷ τρώματος, ἄρ' ἐμὲ νύξεις; parum intellexerunt interpretes. Volebat piscator hoc dicere: hæsitabam, quid facerem; inde piscem accepti vulneris admonens, tentabam, quid facturus esset. Pro his postremis verbis admodum venuste dicit, ἄρ' ἐμὲ νύξεις; i. e. ‘certe tu me non vulnerabis, sed ego te.’ Tum pergit, καὶ νύξας, ἐχάλαξα; i. e. repente arundine læsi piscem, statimque remisi: quumque ille non fugeret, eduxi eum. Plena oratio esset: motu arundinis pisci vulnus renovans, cogitabam, non tamen illum mihi, sed me illi metuendum esse.” Eldikius proposed ὑπομιμνάσκων — ἡρέμα νύξας, Κῆρυξ' αὐ χαλεπῶς καὶ οὐ φεύγοντος ἔθεινα. Whence Briggs conjectured,

“εἶθ' ὑπομιμνάσκων τῷ τρώματος ἡρέμα νύξα.
καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντ' ἐνέτεινα.

‘Tum admonens vulneris leniter pupugi, et cum pupugissem laxavi, et non fugientem intendi.’ Qui hamo et arundine piscantium mos est.” Kiessl., closely following the last critic, reads and observes: “εἶθ' ὑπομιμνάσκων τῷ τρώματος ἡρέμα νύξα, καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα. Quatuor libri vers. priore habent νύξας, et versu posteriore ἐχάλαξα manifesto latet in depravatis lectionibus. Locus autem sic est intelligendus: “admonens piscem de vulnere leniter pupugi.” Hæc ipsa vulneris admonitio inest in eo, quod leniter piscem pungit experturus, an sauciatus aufugeret. ‘Quumque pupugissem relaxavi’ scil. τὸν κάλαμον (pungere desii), ‘quumque piscis non fugeret, intendi,’ scil.

rod with his hands far apart, the better to resist the struggles of his game, or is to be simply rendered, “straining with both my hands,” which seems the more probable interpretation.

50, 51. The reading introduced by Meineke into the text has been adopted. The sense of the passage seems to be: “Then I struck him (by jerking the hook in his mouth) to remind him of the wound, gently (lest the fish, if over-pained, might, by a convulsive effort,

accomplish his freedom), and having struck him, slackened my line (expecting that the anguish of this fresh wound would make him run it out), and upon his not taking to flight, I hauled tight,” scil. τὴν ὀρμίαν, or “drew in” τὸν ἰχθύν, as one or other is regarded as the object of ἐχάλαξα. Wuest. fell into some strange mistake when he wrote in his explanation of the passage, “immo manum piscatoris, qui eum attracturus erat, pupugit.” Cf. V. R.

ἤνυσ' ἰδὼν τὸν ἄεθλον· ἀνείλκυσα χρύσειον ἰχθύν,
 πάντοθε τῷ χρυσῷ πεπυκασμένον. εἶχε δὲ δείμα,
 μή τι Ποσειδάωνι πέλοι πεφιλαμένος ἰχθύς,
 ἢ τάχα τὰς γλαυκᾶς κειμήλιον Ἀμφιτρίτας. 55
 ἡρέμα δ' αὐτὸν ἐγὼν ἐκ τῶγκίστρῳ ἀπέλυσα,
 μή ποτε τῷ στόματος τᾶγκίστρια χρυσὸν ἔχοιεν.

τὸν κάλαμον, et piscem denique, labore peracto, extraxi. Recedit hæc ratio nonnihil a Briggsii, non multum tamen." The present editor has adopted this reading, understanding ὀρμιάν rather as the object of ἔτεινα. Meineke too has introduced Briggs' emendation, with a slight change, into the text :

εἶθ' ὑπομιμνάσκων τῷ τρώματος ἡρέμ' ἔνυξα,
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.

Warton proposes χέρα δ', οὐ φεύγοντος, ἔτεινα.

52. Meineke exhibits the emendation of Scaliger, ἤνυσσα δ' ὦν.

53. "Cæterum non animadverterunt Editores Tautologiam quæ inest verbis χρύσειον ἰχθύν χρυσῷ πεπυκασμένον. Videndum an corrigi debeat ἀνείλκυσα χερσὶ τὸν ἰχθύν παντᾶ τοι χρυσῷ πεπυκασμένον, Articulus vocis χρύσειον præfixus supervacaneus videtur, ad vocem ἰχθύν præne necessarius." Briggs. This criticism seems very unsound. The repetition objected to is the result of an imitation of nature. The article which the emendation would introduce is better away after τὸν ἄεθλον in the same line, and the τῷ is unobjectionable before χρυσῷ; and it is not prefixed to χρύσειον. Thus the sense runs: "I achieved the struggle of my vision; I hauled up a golden fish, covered all over with the gold." The asyndeton of the verse expresses the excitement of the veteran angler as he recounts the triumphant conclusion of his efforts.

52. ἤνυσ' ἰδὼν. "Vox ἰδὼν significantissima est. Locus ita vertendus est: 'ut piscem vidi, certamen illico confeci.' Quod ex sequentibus patet. Haud dissimiliter Auctor II. Reg. xxiii. 29. Καὶ ἐθανάτωσεν αὐτὸν ἐν Μαγεδδῶ ἐν τῷ ἰδεῖν αὐτόν. 'And he slew him in Megiddo, when he had seen him,' i. e. 'as soon as he had seen him.' Qui locus imprimis notandus. Ceterum scribendum, ut Dorismo suus honos habeatur." Ἄνυσ' ἰδὼν τὸν ἄεθλον. Quomodo semel locutus est Theocritus. Poteris etiam vertere, 'Certamen mihi visus sum confecisse.' Quo sensu verbum ἰδεῖν ab Artemidoro, ceterisque Ὀνειροκριτικῶν Scriptoribus, usurpa-

tur, sed illud, opinor, verius." Tourp. Kiessl. and Wuest. follow the latter interpretation. The former compares εἶδον ἐμαυτόν in v. 41. The latter renders "atque certamen, quod videbam (quod in somnio mihi offerebatur) confeci, s. atque certamen mihi visus sum confecisse."

Ib. τὸν ἄεθλον. "the struggle." Fr. Jac. cites Oppian. Hal. III. 303. ἔνθεν ἔπειτα Ἀλκὴν ἀμφοτέρων θηήσαι, οἶος ἄεθλος Μαρναμένων, ἀνδρός τε καὶ ἰχθύος ἐλκομένοιο.

54. Odyss. XII. contains a notable myth, illustrative of such a superstition.

καὶ τὸν μὲν πειστῆρσι κατῆγον ἐπ' ἠπείριοι,
ᾧμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,

58. καὶ τὸν μὲν πειστῆρσι. "Eadem dat Ed. Flor. nisi quod habet πειστῆρσι. sunt itaque in Codd. reperta. Ex Aldinis lectionibus, καὶ τὸν μὲν πιστεύσασα καλὰ γε τὸν ἠπείρατον, quas praebet paene easdem Cod. Vat. Reiskius effecit: καὶ τὸν μὲν πίστευσα, καλὸν γε τὸν ἠπειράταν. ['et illum quidem funibus alligavi, praeclarum continentis futurum incolam'] — haec autem Eldikius: καὶ τόθ' ἐπιστεύσας ἀκάτῳ γ' ἄγον ἠπείρονδε. In Edit. Br. sic e coniecturis scriptus legitur versus: καὶ τῷ μὲν πίσυνοσ, χαλάσας τὸν ἐπήρατον ἰχθύν ['et hoc auro fretus, sublato, suscepto amabili pisce, juravi'] — postea scribendum monuit ἄρας, pro χαλάσας." Valcken. "πιστεύσασα καλὴ γε τὸν ἠπήρατον C. καὶ τὸν μὲν πιστεύσασα καλὰ γε τὸν ἠπήρατον 10. καὶ τὸν μὲν πιστεύσασα καλὰ γε τὸν ἠπείριο 11." Gaisf. J. H. Voss conjectured καὶ τὸν μὲν πίστωσα, καλὸν γε τὸν ἠπειρώταν. Zeune read πλεκτηῖσι "retibus" s. "sportulis," "nempe ne quid ex tam pretioso pisce periret." Kiessl.: καὶ τὸν μὲν πειστῆρά γ' ἀνάγον ἐπ' ἠπείριοιο. "atque hunc quidem obsequentem subduxi in continentem." Ahlwardt, apud alia, καὶ τῷ μὲν πίσυνόσ ἐ κατᾶγον ἐν ἠπειροίῳ. Græfe, καὶ τὸν μὲν σπεύσας ἀκάλ' ἄγαγον ἠπειράταν. "et illum quidem festinans tacite absportavi, terræ habitatorem" factum; or καὶ τὸν μὲν, σπεύσας, καλὸν ἄγαγον ἠπειράταν, "pulcrum terræ habitatorem." Herm. καὶ τὸν μὲν πίστευσα καὶ ἄγαγον ἀπειρώταν, which Meineke has introduced into the text.

59. Brunck conjectured ᾧμοσα μηκέτι.

58. The reading in the text, which is the vulgate, has been generally denounced, e. g.: "Linea et hamo captus fuerat piscis, et manu in littus adductus, ibi hamo solutus. Quid iterum necesse est eum adducere, et quidem rudentibus, qui jam in littore humi jacet? Hæc mihi adeo visa sunt absurda, ut in contextu relinquere nefas duxerim." Brunck. And again: "Præposita sane est vulgata lectio. Quid enim? Piscem hamo solvi, et deinde in continentem idque funibus trahi! Absit ut hæc tam insulsa nostro impuitemus!" Wordsworth. Perhaps this appearance of absurdity may be removed by its being remembered that the angler was sitting upon a rock when he hooked the fish, εἶδον ἑμavτὸν ἐν πέτρα μεμαῶτα, v. 42, and there of course he freed him from the hook, &c. Now, whether this rock be imagined to have risen insularly near the shore, or to have jutted from it—and it must have

done either, or it would not have been selected by the fisherman for the pursuit of his craft—it is not unlikely that a prize so precious might not be regarded as secure, until it had been transferred from it to the mainland, especially as fish do occasionally make their escape after being unhooked, if the angler's position be unfavourable. Kiessl, again, objects to κατῆγον. "Verbum κατάγειν autem de pisce ex mari extrahendo et in terram subducendo recte usurpari, nondum mihi persuasi; hinc scribendum censui ἀνάγειν." But by the view taken above, the verb assumes an usual signification, whether it be rendered "I brought it down," or "lowered it down to the mainland," or be translated, with a reference to the idiom κατάγειν ναῦν, "I brought it into port," i. e. "conveyed it safely to the mainland." The former interpretation is perhaps to be preferred, and if so, the verse may be

ἀλλὰ μένειν ἐπὶ γᾶς, καὶ τῷ χρυσῷ βασιλεύειν. 60
ταῦτα με κάξήγειρε· τὸ δ', ὦ ξένε, λοιπὸν ἔρειδε
τὰν γνώμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

ΕΤΑΙΡΟΣ.

καὶ σύ γε μὴ τρέσσης· οὐκ ὄμοσας· οὐδὲ γὰρ ἰχθὺν
χρύσειον, ὡς ἴδες, εὖρες· ἴσαι δὲ ψεύδεσιν ὄψεις.
εἰ δ' ὕπαρ, οὐ κνώσσω τὸ χωρία ταῦτα ματεύσεις, 65

60. Meineke reads *μενεῖν*—*βασιλεύσειν*. The latter is found in some MSS.

61. ὦ ξένε. “Quo jure piscator hic comitem suum in eadem casula degentem, ξένον, i. e. ‘hospitem,’ appellaverit, mihi non liquet. Mallem certe ὦ φίλε, ut supra.” *Briggs*.

64. “In textu reposuimus cum Reiskio, Valckenario, Brunckio aliisque lectionem edd. Flor. Ald. et aliquot cdd. nisi quod in his scribitur *εἶδες*. Vulgata tamen lectio, *χρύσειον εἶδες ἢ εὖρες*, defendi potest, non ita quidem, ut ante ἢ suppleatur *μᾶλλον*, sed ut ἢ accipiatur pro οὐδέ, quemadmodum etiam interdum ‘aut’ pro ‘nec;’ ut Virgil. *Æn.* x. 592.” *Kiessl*.

65. No MS. is cited in support of ὕπαρ, which first appears in the Junt. ed. The reading of the Ald.

εἰ με γὰρ κνώσσω τοῦτο χωρία ταῦτα ματεύσεις,
ἐλπὶς τὸν ὕπνον ζατεῖ τὸν σάρκιον ἰχθύν.

translated, “and so I lowered him down with cords upon the mainland.” Cf. V. R.

59. “οὐκέτι post ὄμοσα notandum: nam verba jurandi *μή, μηκέτι*, etc., cum infinitivo poni possunt. V. *Idyll.* xxii. v. 134, xxvii. v. 34.” *Schæf*.

Ib. λοιπόν. As in v. 61, again. For such neuter accusatives in adverbial sense cf. Jelf. *Gr. Gr.* § 579, 4.

61, 62. ἔρειδε τὰν γνώμαν. Zeune explains: “animum, qui in dubio est, nec scit, quid capiat consilii, firma, et libera a dubitatione, ut habeat, quod certo sequatur sine metu.” Passow, Wuest., and others, give the same sense to the verb in this passage. *Kiessl*. sustains the ordinary interpretation, “‘animum intende,’ scil. ut somnium recte interpreteris,” by Iam-

blich. de Vita Pythag. § 65, p. 134, καὶ τὸν νοῦν ἐνήρειδε ταῖς μεταρσίαις τοῦ κόσμου συμφωνίαις, and Moschus III. 56, ἐρεῖσαι τὸ στόμα.

63. καὶ σύ γε μὴ τρέσσης. “καὶ ad aliquid subauditum refertur; καὶ τοῦτο δράσω, καὶ σύ γε μὴ τρέσσης.” *Briggs*.

64. ἴσαι δὲ ψεύδεσιν ὄψεις. *Ecclesiasticus*, xxxi. 7. Πολλοὺς ἐπλάνησε τὰ ἐνύπνια, καὶ ἐξέπεσον ἐλπίζοντες ἐπ’ αὐτοῖς. With the expression compare *Aristoph.* *Av.* 1166,

ἴσα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν·

65. The text may be rendered, “But if you will search those places (of which you dreamed) wide awake, not dozing, there is hope from your slumbers. Yes, seek the fleshy fish, lest you die by starvation, although with golden dreams.”

ἐλπίς τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν,
μὴ σὺ θάνης λιμῶ, καὶ τοι χρυσοῖσιν ὀνείροις.

which is obviously most corrupt, was emended by Reiske into *εἰ μὲν γὰρ κνώσων κατὰ χωρία ταῦτα ματεύσεις, ἐλπισταῶν ὕπνων χάτει* (h. e. *χήτει* 'desiderio'): 'nam si tu somnolentus,' h. e. *piger et remissus, 'hasce per regiones quæres piscem carneum, propterea quod desideres sperata somnia,' h. e. propterea quod inhies pisci aureo, cujus tibi species per insomnium est oblata et spes commota, 'vereor, ne tu pereas fame in ipsis illis tuis aureis insomniis.'* h. e. *tametsi insomnia tua splendidis rerum specibus objiciendis te ludant, ductitentque atque exerceant.*" Warton conjectured, *εἰ μὲν ἄρ' οὐ κνώσων τὸ τὰ χ. τ. μ., ἐλπίς τῶν ὕπνων· ζάτει τὸν—λιμῶ καὶ τοῖς χ. ὄν.* "Omissa somnolentia, si diligenter easdem illas aquas exploraveris, tuumque officium rite feceris, spes erit somniorum, nec ea prorsus vana futura sunt. Exquire carneum piscem, ne forte pereas fame et aureis illis somniis." Eldick. *εἶδες γὰρ κνώσων. τὸ δὲ, χωρία ταῦτα ματεύσας εὐθὺς ἐὼν ὕπνων, ζάτει τὸν σάρκ. ἰχθ.* Bindemann, *ἐλπίδα τῶν ὕπνων ζάτει τὸν—*. The Count de Finkenstein, *ἐλπιδῶν ὕπνω.* Kiessl. adopts Bindemann's emendation, with a change in the punctuation. *εἰ δ' ὕπαρ, οὐ κνώσων, τὸ τὰ χωρία ταῦτα ματεύσεις ἐλπίδα τῶν ὕπνων, ζάτει κ. τ. λ.* "Si tu vigilans—in his locis investigabis spem somni,' h. e. *piscem aureum, cujus tibi spes in somniis est excitata.*" Other alterations too have been suggested, which it is needless to recite.

67. *καὶ τοι.* Valcken. proposed *κάν τοῖς.* Scaliger *καὶ τοῖς.* Herm. *καὶ σοῖς.*

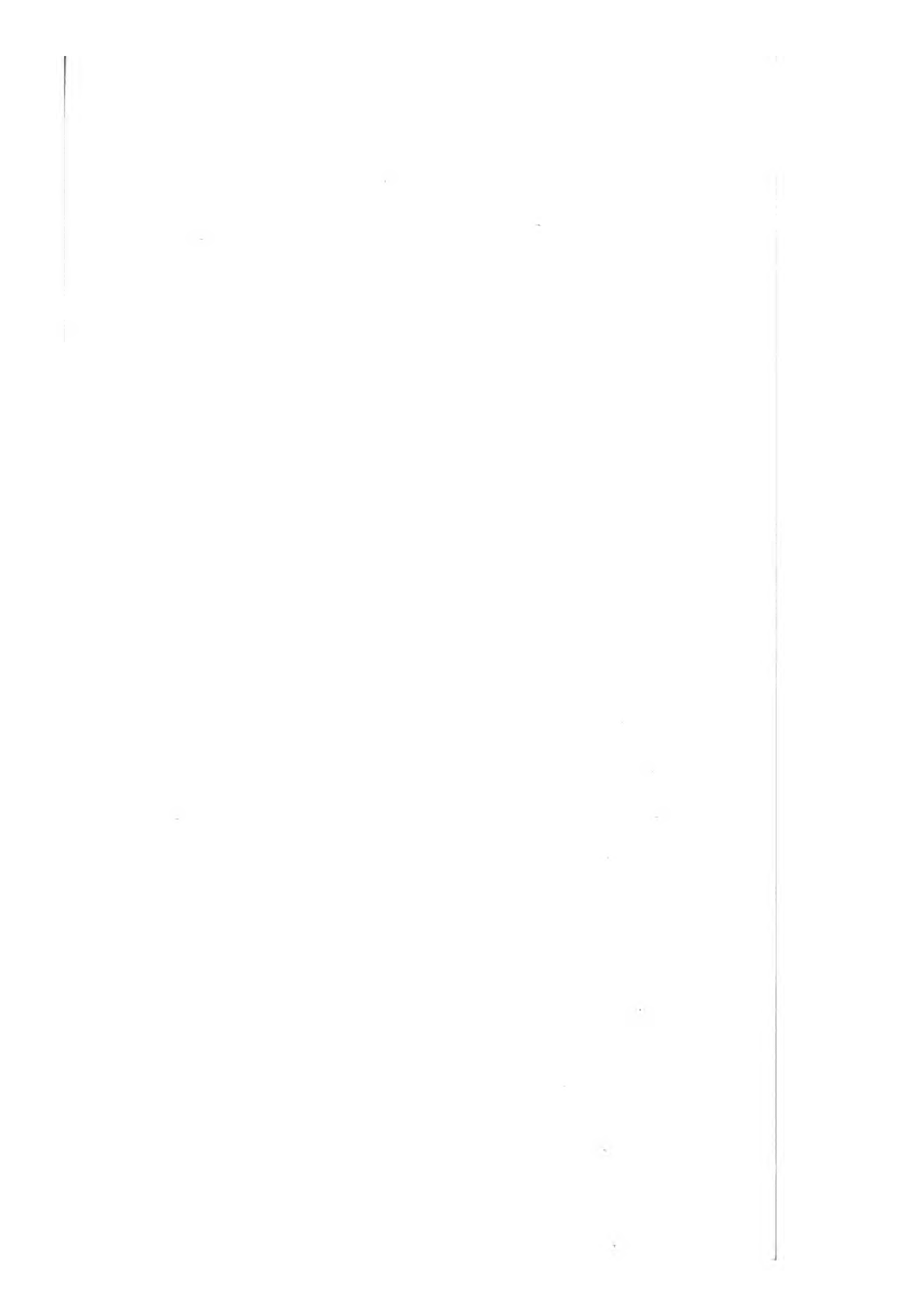
66. *ἐλπίς τῶν ὕπνων.* There is some similarity in the use of *ἐλπίδες* in Id. IV. 42,

*θαρσεῖν χροῖ, φίλε Βαττε· τάχ' αὔριον
ἔσσειτ' ἄμεινον.*

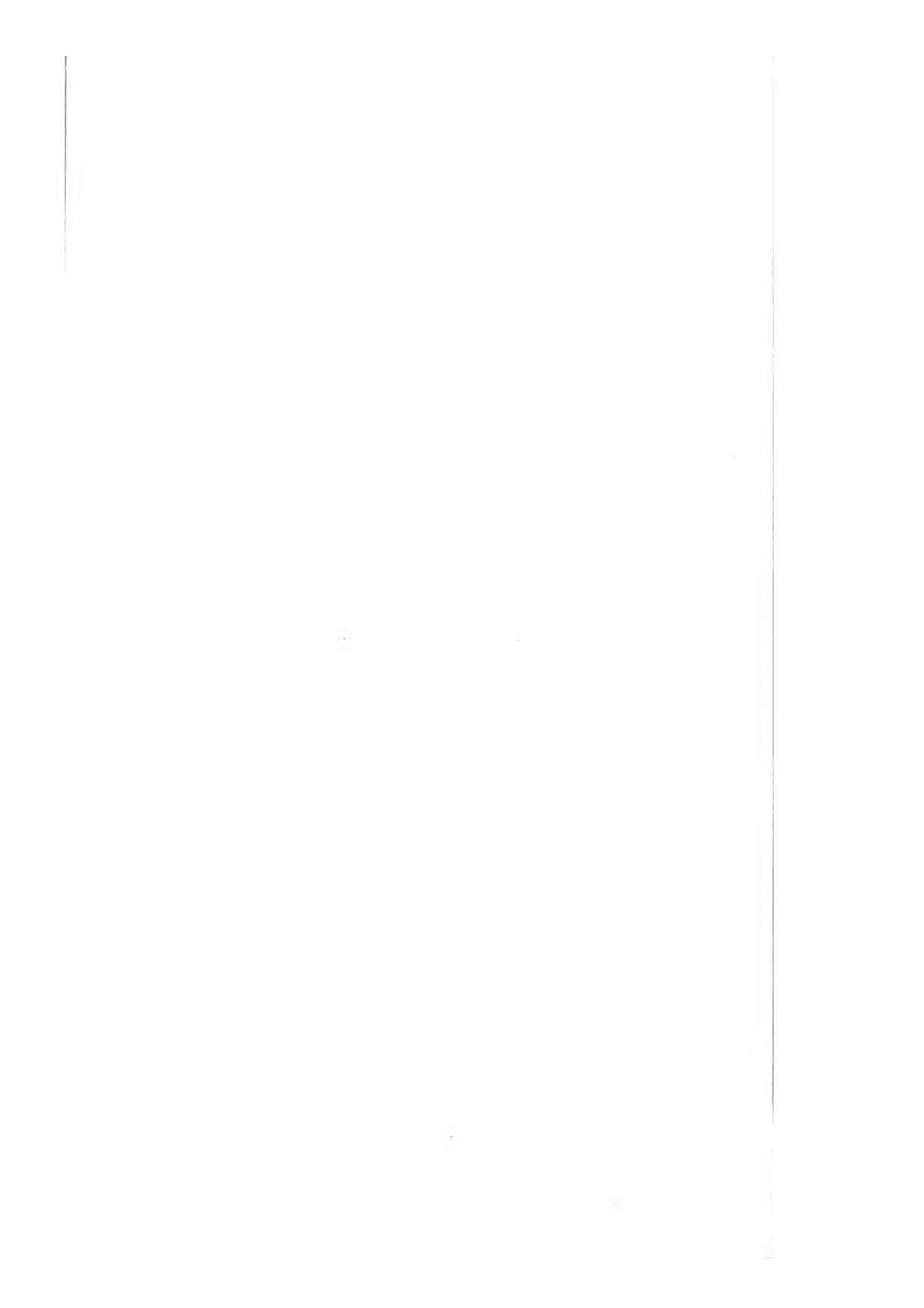
ἐλπίδες ἐν ζωῶσιν· ἀνέλπιστοι δὲ θανόντες.

"Quid prohibet, quominus ὕπνων accipias de opibus, quas piscator sibi per somnum offerri erat visus?" *Fr. Jac.* But there is no necessity for this forced interpretation of the word, which plainly implies the source from which the advantage might be expected, and not

the beneficial result itself. The sentence seems to mean literally—There is "a hope from the slumbers," i. e. from the dream which you have just narrated; the drift of the observation being—If you will vigilantly seek your game in those places where you dreamed you caught the golden fish, the visions of your sleep may prove of some advantage; but reveried inaction, though its dreams be of gold, has nothing better to expect than an empty stomach and a death of starvation: therefore *ζάτει τὸν σάρκινον ἰχθύν.*



GLOSSARY.



GLOSSARY.

—◆— IDYL XV.

1. Ἔνδοι, *within, at home.* ἔνδοι βαρυτόνως ἢ ἐνδοῖ περισπωμένως, ἀντὶ τοῦ ἔνδον, κατὰ γλῶσσαν Συρακουσίων, τροπῇ τοῦ ν εἰς ι. Eustath. τοπικὸν ἐπίρρημα, ὡς τὸ Μεγαροῖ, Πυθοῖ. *Schol.*

Wuest. and Wordsw. follow Herodian in not reading the circumflex. The former refers to Buttm. Gr. Ampl. §. 116, 6, not. 8; T. II. p. 276. Cf. the old Lat. "endo, indu." This form occurs again in v. 77, and was restored by Casaubon in v. 55. It never appears in Homer. The Homeric ἔνδοθι occurs in Id. xvi. 22, 32, and 95, and also in v. 146. Ἔνδον is found in Id. xxvii. 69.

Ib. χρόνῳ, *at last.* Compare Herod. i. 80. Χρόνῳ δὲ πεισόντων ἀμφοτέρων πολλῶν, ἐτράποντο οἱ Λυδοί, and *ib.* ix. 62, ὡς δὲ χρόνῳ ποτὲ ἐγένετο. Eur. Phœn. 302, 313, 1058, &c.

For the difference of the relations of Time which the Gen. Dat. and Acc. cases express, cf. Jelf's Gr. Gr. §. 606, *obs.* 2. Salmasius follows the *Schol.* in reading the Dor. Gen. χρόνω. Ἀντὶ τοῦ ὡς διὰ χρόνου. Compare Ὡς χρόνιος in Id. xiv. 2.

2. ἦνθεεε = ἦλθεεε.

Ib. ὄρη = ὄρα. "See for a chair, Eunoa." Toup. In illustration of this sense of ὄρα, Odyss. viii. 443, ἴδε πῶμα, and Soph. Aj. 1165, σπεῦσον κοίλην καπετόν τιν' ἰδεῖν τῷδ', have been quoted. The following Latin parallels are supplied by John Wordsworth. Cic. Epist. ad Attic. v. 1, "Antecesserat Statius ut prandium nobis videret." Terent. Heautontim. iii. 1, 50, "Asperum, Pater, hoc est; aliud lenius, sodes, vide." Juvenal, Sat. viii. 96, "Præconem, Chœrippe, tuis circumspice pannis." Ὄρη occurs in its ordinary sense in v. 12, and Id. vii. 50.

3. ποτίκρανον = πρόσκρανον, i. q. προσκεφάλαιον, a cushion for the head; also καταχρηστικῶς, a cushion for sitting on, i. q. ὑπηρέσιον, as here. A chair thus furnished is termed in Id. xiv. 41, μαλακὴ δίφραξ; on which passage the Schol. writes, Μαλακᾶς δὲ, παρόσον αἱ γυναῖκες μαλακαῖς κάθηνται καθέδραις ὡς ἐν Συρακουσίαις. The supplying of προσκεφάλαια in the theatre to the ambassadors of Philip is mentioned by Æschines, ἐν τῷ κατὰ Κτησιφῶντος, § κή, to heighten the picture which he presents of Demosthenes' obsequiousness on that occasion.

4. ὕμιν = ὑμῖν.

6. κρηπίς, ἴδος, ἦ, a man's boot, reaching high up the limb. κρηπίδες, ἦγουν, πανταχοῦ κεκρηπιδωμένοι ἄνδρες, λέγει δὲ τοὺς ἐν τῇ πόλει στρατίωτας. Schol. "Similiter ἄσπις pro militibus et λόγχη Markl. ad Iphig. Aul. 189. Attigit Schaefer ad Longum, p. 373." Jacobs. Accurately speaking, it is not true that in expressions of this class one word is used as a substitute for another, but the attribute of the object which most engages the observer's attention is mentioned, instead of the object itself, and thus not merely is the presence of the latter implied, but likewise the prominence of the attribute. Thus when ἄσπις is used for a soldier, we may be sure, at least in correct writing, that the shield was the most imposing part of his accoutrement, as, indeed, we know it was in the case of the Argive forces. We may conclude similarly with regard to λόγχη, when it is employed, and so of κρηπίδες. Cf. Annot.

Ib. χλαμυδηφόρος, wearing a χλαμύς, hence, as subst., a cavalier. The χλαμύς was "a cloak or mantle, esp. worn by horsemen ["imprimis Macedonicorum, qui multi haud dubie in Ptolomæi exercitu erant," Wuest.] and the ἔφηβοι performing horsemen's service, as περίπολοι, who laid aside the χλαμύς as soon as they became men, Jac. Anth. i. 1, p. 24. Meineke Menand. p. 367: in gen. a military cloak, esp. the general's cloak, like the Lat. paludamentum; more rarely of a civic dress, Locella, Xen. Eph. i. 8. [This Warton would prefer here.] The χλαμύς is first mentioned by Sappho: it was shorter than the χλαῖνα or ἱμάτιον, being narrower, but (like it) was fastened by a brooch on the right shoulder, so as to hang over the left; sometimes it had

side pieces set on, called *πτέρυγες*, and in this shape was called the Thessalian or Macedonian cloak, v. Dict. of Antiqq. sub. v." *Passow*.

7. *ἄτρυτος*, not worn down. "Hence of things *unabating*, e. g. *πόνος*, Pind. P. 4, 317, *κακά*, Soph. Aj. 788; of a road, *wearisome, never-ending*, Theocr. 15, 7; of persons, *indefatigable*, Joseph."—*Passow*. The Schol. on the passage in the Ajax explains the *ἀτρύτων* as *πολυτρύτων, πάνυ κακούντων*; but without having recourse to this sense of the initial *α*, the transition is easy from "*unworn*" to *unexhausted*; and when this has become an epithet of labour in general, to a particular species of it, viz. a journey, which is the sense of *ὁδός* here, rather than that of an actual road. I cannot understand how Valcken. and Kiessl. conceived *ἄτρυτος* to be an instance of adjectives with a twofold sense, active and passive. In this point of view the two significations would be "*unwearied*" and "*unwearying*," which is the opposite of the sense required. For such adject. cf. Jelf, Gr. Gr. § 356. 4, *obs*.

Wuest. renders "*Via vix potest confici, finem habet nullum*," and refers for this signification to Welcker. ad Theogn., v. 261, p. 97.

Ib. *ἐκαστοτέρω*, supposed = to *ἐκαστέρω*, adv. Compar. from *ἐκάς*, *farther off, too far*. Cf. V. R.

8. *πάραρος*, *mad, doting*. ὁ δέ γε παρὰ Θεοκρίτῳ πάραρος δηλοῖ μὲν ὅπερ καὶ ὁ ἐνταῦθα παρήγορος· γίνεται δὲ οὐ παρὰ τὸ αἰίρω, ἀλλὰ παρὰ τὸ ἄρω, τὸ ἀρμόζω, οἷον εἰ ὁ παρηρμοσμένος, ὁ μὴ συνέχειαν ἔχων, ὁ μὴ πυνικός, ὁ μὴ φρενήρης, ὁ ἀραιὸς τὸν νοῦν. *Eustath.* apud *Il.* xxiii. 603.

Πάραρος δὲ ὁ παρηρτημένος τὴν γνώμην, ὁ ἀνάρμοστος, ὁ ἀχρήσιμος καὶ μάταιος· ἐκ μεταφορᾶς τῶν παρήρων ἵππων, οἳ τινες τῷ ζυγῷ οὐ χρησιμεύουσιν. *Schol.*

Δυσὶ γὰρ ἵπποις ἐζευγμένοις, ὃν τρόπον ζεύγνυται συνωρίς, τρίτος παρείπετο σειραῖος ἵππος ῥυτῆρσι συνεχόμενος. ὃν ἀπὸ τοῦ παρηρωῆσθαι καὶ συνεζεύχθαι (leg. καὶ ΟΥ συνεζεύχθαι) παρήγορον ἐκάλουν οἱ παλαιοί. *Dionys. Halicarn. A. R.* vii. p. 462, quoted by Toup, who prefers *πάραρος*.

The horses under the yoke were called *ζυγῖται*, or *ζύγιοι*.

The ἵππος παρήγορος, called also ὁ παράσειρος, σειραῖος, and σειραφόρος, was fastened by the head only, and was, of course, more erratic in his movements than those which were engaged in the actual draft. Cf. Damm. in v., Valcken. on this line, Blomf. Gloss. Prom. 371. Valcken. follows Damm. in deriving the word from ἀείρω, and not from ἄρω, with Eustathius.

Ib. τῆνος = ἐκεῖνος.

Ib. γᾶς = γῆς.

Ib. ἔλαβε. In the sense of ἐμισθώσατο, sec. Schol. In v. 20 it occurs again, where the Schol. interprets it ἠγόρασε. Not otherwise Photius in Lex., quoted by Valcken., has λαβών, κυρίως καὶ ἀγοράσας καὶ μισθωσαμένος. Compare the English phrase, "to take a house."

Ib. ἐνθών = ἐλθών.

9. Ἰλεός, ὁ, a den, esp. of serpents. It appears also in the forms of εἰλεός, εἰλύος, and εἰλυθμός. Ἰλεὸν δὲ λέγουσι τὸν φωλεὸν ἀπὸ τοῦ τὰ ἐρπετὰ ἐν αὐτῷ εἰλεῖσθαι. *Schol.*

10. ἀλλάλαις = -λήλαις.

Ib. ποτὶ = πρὸς.

12. τῷ μικκῷ = τοῦ μικροῦ. Angl. "The little one." It appears in same sense in v. 42 and Id. viii. 64, "Τὸν μικρὸν παῖδα quem παῖδ' ὀλίγον etiam dicebant Poetæ, et ὀλίγον κῶρον Theocritus, vulgo vocabant τὸ παιδίον." *Valcken. Adon.* p. 349.

Ib. ποθορῆ = προσορᾶ.

Ib. τυ = σε.

13. ἀπφύς, ὁ, a term of endearment used by children to their father, παρα; Hebr. *abba*. Οὕτω τὸν πατέρα καλοῦσιν, ἀφ' οὗ τις πέφυκεν. λέγεται δὲ ὑποκοριστικῶς ἤδη δὲ ἀπὸ τούτου καὶ τὸν πρεσβύτην. *Schol.* Not otherwise Eustathius on Iliad v. p. 565. Valcken. suggests a different derivation. "Pater, a pueris dimidiata verba tentantibus, ut loquitur Minucius Felix, dicitur απ, πα: παπα."

14. ναί. "μὰ and νῆ are particles of protestation, which always have the object by which we swear in the accus., ex. gr. νῆ Δία, by Jove! a protestation with νῆ is always affirmative; but μὰ may take either an affirmative or negative particle (ναὶ μὰ Δία, and οὐ μὰ Δία); when μὰ, however, is alone, it is merely negative." *Buttm. Gr. Gr.*, p. 430.

“Moreover *ναί*, which bears the same relation to *νη* that *δαί* does to *δη*, is always used in a positive sense, like the Latin *nae*.” *Donalds. Crat.*, p. 253.

Ib. *πότνια, ἡ*, a title of honour used chiefly in addressing females, whether goddesses or women, both as substant. in sense of *lady, mistress*, as here and in Id. II. 43 and 164, and Epigr. XIII. 5; and as adject. in sense of *revered, august*, as in v. 80, Id. XVI. 82, Id. XVII. 36, Id. XVIII. 27. No mascul. of either *πότνια* or *πότνα* seems to have existed. “Buttm. Ausf. Gr. § 64, Anm. 2, n., makes *πότνα* an old fem. appellative, *lady, queen*, from which *πότνια* comes, as *ύστάτιος* from *ύστατος*; hence the gen. after it: and perhaps it is strictly fem. of *πόσις*, as *δέσποινα* of *δεσπότης*; cf. Sanscr. *pati*, lord, husband; *patni*, wife, lady, from root *pâ tueri*, akin to Lat. *potens, potis*. Pott. Et. Forsch. I. 189.” *Passow*.

15. *πρώαν = πρώην*, *lately*, Lat. *nuper*, esp. *the day before yesterday (nudius tertius)*; hence the proverbial expression, *μέχρι οὐ πρώην τε καὶ χθές*, *till yesterday or the day before*. *πρώην* seems to have come from *πρωίην*, acc. sing. from *πρωῖος*, sub. ὥραν, and, if so, should be written *πρώην*. *πρω* is sometimes short, as in this verse. It is long, as in the former part of the line, in Id. VIII. 23, Id. XIV. 5. Comp. for such variation of quantity, Id. VI. 19.

16. *λίτρον, τὸ*, “*natron*, a mineral alkaline substance, *a carbonate of soda*; sometimes also the alkaline salt procured from wood ashes, *potass*: both used for washing.” *Donn. Lex*.

Reiske supposes this to have been intended for washing the clothes, as the *φῦκος* for adorning the face of Praxinoe. But Ruhkenius apud Valcken. Adon. p. 307: “Praxinoe nitrum et fucum sibi emi volebat, quo formam interpolaret, in publicum proditura. Ad malam rem muliebre (ut Terentius vocat Heaut. II. 3, 48, ubi videndus Bentleius) non minus nitrum pertinet, quam fucus: Ovid. Medicam. Fac. vs. 73:

“Nec cerussa tibi, nec nitri spuma rubentis
Desit.”

The Attics said *λίτρον*, as *πλεύμων*, instead of *πνεύμων*, Matth. Gr. Gr. § 15, which form occurs in Athen. lib. xv. 1. S. Atha-

nasius exhorted Christian maidens to refrain from the use of this cosmetic. Cf. Casaub. Animadv. on Athen. *ibid.*

Ib. φῦκος, εος, τό, “*sea-weed*, Π. ι, 7, *sea-moss*, or *wrake*: *alga* (a species of sea-moss was supposed to furnish a red paint for the face, called φῦκος), hence *red paint for the face*; but others maintain, with more probability, that the paint was procured from the root of the plant *alkanet*: *anchusa officinalis*; the root itself, as also the paint extracted from it, was called φῦκος.” *Donn. Lex.* This was used to supply the ξανθός, or florid complexion.

Ib. σκανά = σκηνή, ἡ, here a *booth* or *shop*. ἐν ταῖς πανηγύρεσι σκηνὰς ἐποιοῦν οἱ πωλοῦντες. *Schol.*

Ib. ἀγοράσδων = ἀγοράζων.

17. ἄλς, ἄλός, ὅ, Lat. *sal*, our *salt*, in sing. mostly to denote a *grain of salt*, as in Id. xxvii. 60; in plur. *salt*, as prepared for use, as in Id. xxiv. 95. But ἄλς, ἄλός, ἡ, *the sea*, as in Id. vi. 11. The expression οὐδ’ ἄλα δοίης in Id. xxvii. 60, is derived from Odyss. xvii. 455, from whence it is supposed to have passed into a proverb with regard to matters of no value.

Ib. ἄμμι = ἡμῖν.

Ib. τρισκαίδεκάπαχυς = πηχυς, *thirteen cubits high*; a *long, lazy loon*; *huge booby*; Lat. *longus homo*, *longurio*. “Sed longus ille Syracosiae Dinon pumilio videretur juxta illum spectatus, in quem dicitur Anthol. II. c. XIII. ep. 10, ῥῖνα τρίπηχυν ἔχεις.” *Valcken. in loc.*

18. χῶμὸς for καὶ ὁ ἐμός = Attic χόμῶς. Comp. ὦ ’ξ for ὁ ἐξ, Id. i. 65 = Attic οὐξ. But ὤτερος for ὁ ἕτερος, Id. vii. 36 = the Attic ἄτερος. Cf. Matth. Gr. Gr. § 54, 1. Comp. χῶνηρ for καὶ ὁ ἀνήρ, v. 148.

19. κυνάς, ἄδος. poet. fem. of κύνεος, *of a dog*, Lat. *caninus*; used here as a substant. θρίξ subint. *dog’s hair*, said contemptuously of the fleeces. Valcken. conceives that the word might have been used here in the sense of ἀπομαγδαλία, the inside of the loaf, on which the Greeks wiped their hands at dinner, and then threw it to the dogs (ὄθεν καὶ Λακεδαιμόνιοι Κυνάδα τὴν ἀποπαγδαλιὰν καλοῦσιν, Pollux, lib. vi. 92. Cf. also Athenæus, lib. ix. p. 409), and so imply “vellera tantum digna, quibus mox abjiciendis manus abstergerent.”

Ib. γραῖος, *aged*. “Ut autem γυνή γραῖα, simpliciter etiam γραῖα, sic et οἷς dici potuit.” Valcken.

Wuest. shews by a comparison of γέρων πέπλος in Id. VII. 17, that γραῖος “etiam de rebus dicitur,” and therefore may be an epithet of “wallets.”

Ib. ἀπότιλμα, ατος, τό, *that which is plucked out, the pluckings*.

Ib. πηρᾶν = πηρῶν. Æm. Port. brings this from πήρα, ἦ, *a wallet*, stating that wallets were made of dog’s skin; accordingly he takes γρ. ἀποτ. πηρ. as explicative of κυνάδας, “caninos pilos ex veteribus peris evulsos,” in which he is followed by Kiessl. and Wuest. Valcken. and others understand it as the gen. of πηρός, ἄ, ὄν, *maimed*; to which Kiessl. objects, on account of the junction of the two adjectives, γραιῶν and πηρᾶν. But cf. Valcken. *supra*, on γραῖος.

20. πόκως = πόκους, from πόκος, ὁ (πέκω, Lat. *pecto*), *wool* in its raw state, *a fleece*. Occurs again in v. 98, and Id. xxviii. 12.

Ib. ἅπαν, neut. of ἅπας (ἅμα, πᾶς), here adverbially, *altogether, every whit, nothing but*, as in v. 148. Comp. πᾶν in Herod. i. 32, πᾶν ἐστὶν ἄνθρωπος συμφορῆ. In Id. iii. 18, we find the article expressed τὸ πᾶν λίθος, as in Lucian. Dear. Jud. de Paride, τί δέ; τῶν πολεμικῶν ἐστὶν αὐτῷ ἐπιθυμία, καὶ φιλόδοξός τις, ἢ τὸ πᾶν βουκόλος? and so τὸ ἅπαν, Plat. In fuller development we find ἐς τὸ πᾶν in the same sense, Æschyl. Choeph. 682, 939. Eumen. 84, &c.

Ib. ῥύπος, ὁ, *filth*. In Odyss. vi. 93, ῥύπα πάντα occurs, whence a neut. τὸ ῥύπον has been supposed, to which Passow, as quoted by Kiessl., objects, on the grounds of this ῥύπα being a case of metaplasm, and so acknowledged by Eustathius and Hesychius. The regular plur. οἱ ῥύποι appears in Aristoph. Lys. 1200.

21. τῶμπέχονον = the Attic τὰμπέχονον (for the difference between the Doric and Attic crasis cf. Matth. Gr. Gr. § 54), i. e. τὸ ἀμπέχονον, i. q. ἀμπεχόνη in Id. xxvii. 59 (ἀμπέχω), *a robe, an outer garment*, worn by women and effeminate men.

“In Greek *amicire* (i. e. to put on an outer garment) is expressed by ἀμφιέννυσθαι, ἀμπέχεσθαι, ἐπιβάλλεσθαι, περιβάλλεσθαι; and *induere* (i. e. to put on the interior clothing), by ἐνδύνειν. Hence came ἀμπεχόνη, ἐπίβλημα, and ἐπιβόλαιον,

περίβλημα, and περιβόλαιον, an outer garment, a sheet, a shawl; and ἔνδυμα, an inner garment, a tunic, a shirt." *Smith's Antiquities in v. amictus.* ἀμπέχονον occurs again in vv. 39, 71, and Id. xxvii. 58.

Ib. περονατρίς = -ητρίς, ἡ (περόνη), "a robe fastened on the shoulder with a buckle or brooch, Theocr. xv. 21, the same as *ib.* 34, is called καταπτυχὲς ἐμπερόναμα, cf. περόνημα: it was a woollen garment worn by Dorian women; being sleeveless, fastened on each shoulder by a brooch; closed on the right side, but on the left only kept together by a few clasps, hence called σχιστὸς χιτῶν and διπλοῦν ἱμάτιον: whereas the Ion. and Att. women's χιτῶν was, like a modern shirt or shift, of linen, close at both sides, &c., V. Müller, Dor. 4. 2. § 3. Acc. to Hdt. 5. 87, the Dorian was the original Hellenic, and even Athen. dress." *Passow.*

Ib. λαζεῦ = ζοῦ. Imper. Pres. of λάζομαι, i. q. λαμβάνω, to take. In Id. viii. 84, the form λάσδεο = λαζοῦ also occurs.

22. βᾶμες, an unusual form, = βῶμεν, aor. 2, conjunct. of βαίνω, let us go.

23. θασόμεναι = θεασόμεναι, from θαόμαι, i. q. θεάομαι. The verb θεᾶσθαι is peculiarly applicable to the spectators of solemnities, &c. Hence Ammonius Grammat., as quoted by Valcken. in Argum. Adon. p. 195, observes, Θεατῆς, ὁ ἀγώνων καὶ θεάτρων. —ἀμαρτάνουσιν οὖν οἱ λέγοντες, Θεωρῆσαί με δεῖ τὸν ἀγῶνα· δέον εἶπεῖν Θεάσασθαι. Compare Id. ii. 72, where Theucarila is described as giving a similar invitation to Simætha. But θαόμαι is by no means limited to this sense. Cf. Id. i. 149; Id. iii. 12; Id. iv. 50.

24. κοσμῆν = κοσμεῖν, as οἰκῆν for οἰκεῖν, Id. xxiv. 81. Cf. Matth. § 202, 11. So also sometimes the infinitives of barytone verbs, as ἔρπην in v. 26, χαίρην in Id. xiv. 1, εὐρῆν in Id. xi. 4, &c.

Ib. βασίλισσα, i. q. βασίλεια, ἡ, a queen. This form, which is unusual in Attic authors, occurs in the writings of the Alexandrine School, and is found in the monuments of the Ptolemies. "Ut βασιλις et βασίλισσα· βαλανις et βαλάνισσα· sic φυλακίς dicebatur, et φυλάκισσα, &c. Heroïnæ, Ἑρωῖναι, et Ἑρῶναι, eædem sunt ac Heroides. Sed pro Ἑρωῖς dicebatur et Ἑρῶισσα et contracte Ἑρῶσσα." *Valcken. Adon.* p. 321.

26. *ἔρπω* (Lat. *serpo*, *repto*, Sanscr. *srīp*, whence *sarpa*, = Lat. *serpens*.), *to go slowly, creep*; hence in gen. *to move about, go*. In this sense it occurs in Id. I. 105, 106, Id. VII. 2, in the passage before us and in v. 42, and Id. XVIII. 40. In Id. v. 45 it also means *to go*, but in the preceding line *to come*; and from this capability of bearing either sense results its propriety in v. 136 of this Idyl, where it means both *to come and go*. The verb is found with a general signification in Attic and Ionic writers also, e. g. Eur. Hippol. 558, and Hom. Od. XVIII. 131.

Ib. *ῶρα*, cf. Gloss. on v. 74.

Ib. *ἀεργός, ὄν*, *not working, idle*; occurs in Id. XXVIII. 15, as the epithet of *houses* in which people are idle.

27. *αἶρε*, imper. pres. of *αἶρω*. Kiessl., Wuest., and others translate this “*tolle*;” Valcken. prefers “*affer*,” the use of the verb sense he illustrates, Adon. p. 327. Thus in Aristoph. Pac. 1226, ἼΑΛΛ’ αἶρέ μοι τοῦτόν γε τῆς ἰσωνίας; on which the Schol. remarks, *Αἶρε ἐνταῦθα ἐπὶ τοῦ πρόσφερε*.

Ib. *νᾶμα, τό* = *νήμα* (*νέω, to spin*), *that which is spun, thread, yarn*; later also, *a web, stuff*. It occurs in the former sense in Id. XXIV. 74. Πολλαὶ Ἀχαιῖδων μαλακὸν περὶ γούνατι νῆμα. This Kœnius on Gregory, p. 323, conceives to be its meaning here, observing, “*sed νᾶμα, pro νῆμα, esse stamen docet v. 28. Videlicet jubet ancillam Praxinoe, v. 27, stamen e medio remove, ne feles lanæ molli incubent.*” Bayer, taking *νᾶμα* in the same sense, and assigning, with the Aldine, *ἀεργοῖς αἰεὶ ἑορτά* to Praxinoe, conceives *αἶρε τὸ νᾶμα* to be a command to Eunoa to resume her employment with the “*stamen*,” which she had abandoned to listen to the conversation.

Dahl understands it of the robe of Praxinoe, called *ἐμπερόναμα*, v. 34, which he supposes to have been carelessly laid aside, and thus to present a tempting couch to the luxurious grimalkins.

Kiessl. follows Ahlward in explaining the word “*a napkin.*” “*Νῆμα enim (he writes) est nelum, filum, et quicquid ex filis conficitur. Ergo potest certe significare mantele. Adde, quod aliquid hic deesse videbitur ad plenam garrulitatis mulierculæ hujus imaginem, nisi etiam mantele commemoratum fuerit. In hoc*

manteli, negligenter, opinor, projecto, feles aliquot incubabant. 'Tolle,' inquit, 'mantele, mihi que adpone, ut in promptu habeam,' 'leg mirs zur Hand' (nam sic verba θῆς ἐς μέσον videntur intelligenda)."

Valcken. does not appear ever to have suspected that *νᾶμα* could mean anything but *water*, in which view he is followed by Warton, Spohnius, Wuest., &c. This explanation is open to such strong objections that it may be wondered how it ever passed as current. In the first place does *νᾶμα* ever occur in a sense which does not include the idea of *flowing*? We meet it in Id. VII. 116, in the sense of *a spring*, and in Id. XVII. 48, in that of *a river*. Secondly, it seems highly improbable that we should have the one article of *water* mentioned five times in five lines, twice as *νᾶμα*, thrice as ὕδωρ. The use of the different words Spohnius and Fr. Jacobs have endeavoured to explain: the former on the grounds that by the word *νᾶμα* is meant a reservoir of the water of the Nile, kept in some cool place from the heat of the sun; and by ὕδωρ, that which was presented for immediate use. The latter conceives that a ridicule of affected language is intended, and that Proxinoe uses *νᾶμα* when she wishes to be dignified, ὕδωρ when pride gives place to spleen. V. 30 shews that Spohnius's view is untenable, for the *νᾶμα* which Eunoe is mentioned there as carrying is surely identical with the object of δός; and it is impossible to read vv. 29–32 without becoming sensible that there is no such transition going on in the tone of Praxinoe's mind as Fr. Jacob's conception presumes.

It is strange that the more probable sense of *νᾶμα* never occurred to Valcken., especially when he thought it necessary to suppose that Eunoe was presenting something of this sort to her mistress in v. 29, in order to account for the ὕδατος πρότερον δεῖ: "Hæc cum attonita vel *mantile*, vel τὰν περονατρίδα, vel aliud quidpiam porrigeret, ὕδατος, inquit illa,

ὕδατος πρότερον δεῖ,

primum opus mihi est aqua. Ad amicam tum conversa,

"Ἄδ' ὡς νᾶμα φέρει,

ista, vide, quam rustice et tremula manu gestet gutturnium."

Ib. αἰνόθρυπτος, ον (αἰνός, θρύπτομαι), *exceedingly enervated*; “you wanton!” Chapman; “saucy jade,” Dalzell; “l’indolente créature!” M. Gail.

“Winterton vertit ‘male deliciosa,’ Koehler ‘perdite delicata.’ [Recte, opinor. Etiam Schneider in Lex. s. h. v. explicat αἰνώς τεθρυμμένος, ‘ausserordentlich, zum Entsetzen weichlich.’ Nec sane video, quum hæc sint usitata, ἄθρυπτος, εὐθρυπτος, αἰνώς δέδοικα, αἰνοβάκχευτος, αἰνόλεκτρος, et similia, cur vulgata Valckenario displicuerit. Kiessl.] In cod. Paris. explicatur κενόδοξε ἐπὶ κακοῖς. In cod. Vatic. et Tolet., item ed. Flor. est αἰνόδρυπτε, quod probavit Andr. Schottus. Ex uno cod. Vat. enotatur οἰνόδρυπτε, hinc suspicatur Valckenarius, olim lectum fuisse οἰνόθρυπτε: atque οἰνόθρυπτος dici potuit, ‘quæ invitare se plusculum solebat,’ sive ‘nimio vini usu debilitata’ vel ‘fracta.’” *Harl.*

28. γαλέη, ἡ, contr. γαλή, ἡς, *a weasel*. “Vera tradit ad Æliani Var. Hist. xiv. c. iv. Jacobus Perizonius: *felis est αἴλουρος*: γαλή, *mustela*. Ut ejusdem generis animalibus, eadem utrisque tribuuntur.” *Valcken.* p. 327.

“De *fele* interpretari licet per ea quæ disputavit Perizon.” *Kiessl.*

“Maximo et singulari cultu tractabantur Feles apud Ægyptios veteres. Omnes domestici, ubi moriebatur felis, in signum luctus supercilia radere solebant. Vide Herodot. Wesseling. lib. ii. p. 135.” *Warton’s Addenda.*

Th. Briggs adheres to the original sense of the word. “Sensum esse credo: Etiam mustelæ, odiosa atque olida animalia somno indulgentes molliter esebant. Hac appellatione ancillam designat hera humanissima. Interpretes qui me præcesserunt, per γαλέαι *feles* intelligunt, sensu rarissimo, neque ut mihi videtur huic loco conveniente.”

29. κινεῦ = κινού, imp. pres. midd. of κινέω. κινεῦ δῆ, “bestir thyself, prithee.”

30. πουλύ, Ep. for πολύ.

31. χιτώνιον, τό, dim. from χιτών, Lat. *tunica*. “Beside the word χιτών, we also meet with the diminutives χιτωνίσκος and χιτώνιον, the former of which is generally applied to a garment

worn by men, and the latter to one worn by women, though this distinction is not always preserved. A question arises, whether these two words relate to a different garment from the chiton, or mean merely a smaller one. Many modern writers think that the chiton was not worn immediately next the skin, but that there was worn under it a shirt (*χιτωνίσκος*) or chemise (*χιτώνιον*). In the dress of men, however, this does not appear to have been the case; since we find *χιτωνίσκος* frequently used as identical with *χιτών*, and spoken of as the only garment worn by individuals (*τὸ ἰμάτιον καὶ τὸν χιτωνίσκον*, Plat. Hipp. Min. p. 368; Dem. *in Mid.* p. 583, 21; Æsch. *in Tim.* p. 143; Athen. xii. p. 545, a). It appears, on the contrary, that females were accustomed to wear a chemise (*χιτώνιον*) under their chiton, and a representation of such a one is given in p. 578 (compare Athen. xiii. p. 590, f.; Aristoph. Lysistr. 48, 150)." *Smith's Antiquities, in v. Tunica.*

The *χιτώνιον* in the text seems undoubtedly to be distinct from the two other articles of dress that are mentioned, the *ἐμπερόναμα* in v. 34 and the *ἀμπέχονον* in v. 39. The former appears at this time to be in the "great chest," v. 33, and the latter is asked for in v. 39. Thus the compliment of Gorgo comes in naturally at v. 34.

32. *νένιμμαι*, perf. pars. of *νίζω*. The word is usually employed of persons *washing part* of the body, esp. the hands and feet; while *λούω, λούεσθαι*, is used of *bathing*; *πλύνω*, of *washing clothes*, &c.

33. *κλᾶξ, -ᾶκος, ἦ*, (so also *κλαίς*) from the Dor. *κλαξῶ* (cf. Valcken. ad h. l. p. 334, and Epist. ad Röv. lxii.) = *κλείς, ἦ, a key*.

Ib. *λάρναξ, ἄκος, ἦ, a chest*, i. q. *κιβωτός, a chest for clothes*; called by the later Greeks *ρίσκος*, as by the Romans *riscus*.

34. *καταπτυχῆς, ἑς*, "Theocriteum vocabulum, quod in Vulgatis Lexicis non reperitur. Est autem epithetum vestis quæ multas habet plicas." Æm. Port. in v., *amply folding*, "full-skirted," Chapman.

Ib. *ἐμπερόναμα = νημα, τό*, vid. Gloss. v. 21. In Smith's Antiquities, under the article "Fibula," this passage is quoted as an instance of the *amictus* receiving the name of *ἐμπερόνημα*, in consequence of its being secured with a *fibula*, or *περόνη*. But

this is an oversight, as the ἐμπερόνημα here is obviously an inner garment, identical with the περονητρὶς of v. 21 ; while the outer garment, the *amictus*, or ἀμπέχονον, is not put on until vv. 39, 40.

35. πόσσω = πόσου? Lat. *quanti?* For how much? So Xen. Cyr. 3, 1, 36, σὺ δὲ, ὦ Τιγράνη, λέξον μοι, πόσου ἂν πρίαιο ὥστε τὴν γυναῖκα ἀπολαβεῖν? Lucian, Icaromed. p. 204. πόσου νῦν ὁ πυρός ἐστιν ὄνιος ἐπὶ τῆς Ἑλλάδος? The lovers of ellipse would, of course, supply ἀντὶ πόσου τιμήματος. Compare Bos. by Seager, p. 131 and p. 194. Note *b*, by Mr. Seager, in the page last quoted, deserves the student's notice. "It may be proper at the outset to caution the reader, once for all, in the words of Schæfer, against trusting to the doctrine of Bos on this subject: "What the ancient grammarians have taught with regard to construction [i. e. that such and such cases are governed by verbs and adjectives], is, for the most part, perfectly correct: and Bos and his followers, by imagining I know not what ellipses, have rather obstructed than cleared the way to a right understanding of Greek syntax." J. S. Compare Matth. Gr. Gr. §. 364.

Ib. κατέβα = -βη, "descendit," i. e. ἀφ' ἰστῶ, Casaubon compared the καθαιρεῖν ἰστόν of Strabo and his native idiom *demonter la pièce*, which Valcken. observes more accurately corresponds with καταβιβάζειν ἀφ' ἰστοῦ, or ἄτριον τέμνειν ἐκ τῶν κελεόντων, which occurs in Id. xviii. 33, 34.

Ib. ἰστός, ὁ (ἴστημι), a ship's mast, in gen. a rod or pole, hence a loom, the most ancient species of which was upright, subsequently called ἰστός ὄρθιος, to distinguish it from the horizontal loom, which afterwards came into use. On account of its erect posture in the original machine, the warp was called στήμων Lat. *stamen*, the same as that which is termed ἄτριον = ἥτριον, in Id. xviii. 33. For the same reason the first operation in weaving was termed ἰστόν στήσασθαι, to set up the loom. Hom. Od. ii. 94; Hesiod, *Op. et Dies*, 779. and the web or cloth, before it was cut down or "descended" from the loom, κατέβα ἀφ' ἰστῶ, was called "vestis pendens," or "pendula tela," Ovid. *Met.* iv. 395; *Epist.* 1, 10; because it hung from the transverse beam or *jugum*. Cf. Smith's *Antiquities* in v. Tela. ἰστός occurs again in the same sense in Id. xviii. 33.

36. *μη*, "as a prohibitory particle, is construed with an imperative of the present tense, and a subjunctive of the aorists: . . . and *μη*, with the imperative of the present, is properly used in commanding to desist from what one is already doing; vid. *Odys.* π'. 168 (compare its use with *Ἐγχεῖ* in vv. 30, 31); but often, however, in commanding not to begin, which is the peculiar province of the imperative of the aorist, which yet the Greeks very seldom employ, the Attics almost never (cf. Porson on *Eur. Hec.* 1166); but instead of it they use the subjunctive of the aorist, which always signifies that something is not to be begun. *Odys.* ó, 263. (Compare also v. 52 of this Idyl). For examples of the aorist imperative, see *Kœn. and Schæfer. ad. Greg. Cor.* p. 15, seqq. Moreover the present is used of something continued, as *μη βάλλετε*; the aorist of something quickly over, as *μη βάλης*, when the throwing of one weapon is spoken of." *Viger by Seager*, p. 166.

Ib. *μνάσης* = *μνήσης*, aor. subjunct. of *μιμνήσκω*, to remind. The med. form in sense of *to remember*, which occurs in v. 40, 116, 118, *Id.* vii. 69, &c., must be distinguished from the *μνάομαι*, to woo, to sue, &c., which is found in *Id.* iii. 28, and *Id.* xxvii. 22. "At first prob. the same word as sq.; (*μνάομαι*, to remember); for there is no great distance between the notions of *thinking on*, or *remembering* a thing, and *trying to get it*:—gradually, however, these notions separated, and so, though in *Ep.* and *Ion.*, *μνάομαι* was used in both significations, yet later *μιμνήσκομαι*, with its tenses formed from *μνάομαι*, was confined to the former, and *μνάομαι* to the latter." *Passow*.

Ib. *πλέον ἢ δύο*. "Voculæ ἢ pleonasmum, quem attigi ad *Eid.* xx. 27, p. 162, apto hic exemplo *Toupius* firmavit in *Epist. ad Wartonum*, p. 334." *Valcken. in loc.* The passage in *Id.* xx. is

ἐκ στομάτων δὲ

*Ἐρρέέ μοι φωνὰ γλυκερωτέρα ἢ μελικήρω.

On which *Valcken.*: "Post comparativa sic interdum ἢ *πλεονάζειν*, *Stephanus* jam observaverat in *Append. Thes.* p. 28, *Thucyd.* vii. p. 497, 91, ἤδη τινὲς καὶ ἐκ δεινοτέρων ἢ τοιῶνδε ἐσώθησαν, atque ita *Theocritus* scripsit *Eid.* xv. 37, *πλέον ἀργυρίῳ καθαρῷ*

μνᾶν "Η δύο, *minis plus duabus argenti puri*; de hoc more scribendi dedit nonnulla G. Kœnius in Gregor. de Dialect. p. 37. The passage in Toup's Epist. alluded to in the first quotation, is "Idem πλέον δυοῖν μνᾶν et πλέον ἤ δυοῖν μνᾶν. Hujusmodi pleonasmis delectantur Græci. Lysias Orat. de Aristoph. p. 349. Ed. Taylor. Στεφάνῳ δὲ τῷ Θαλλοῦ ἐλέγετο εἶναι πλέον ἢ πεντήκοντα ταλάντων, *Stephanus autem Thalli filius dicebatur rem possedisse pluris talentis quinquaginta.*" Matthiæ considers this redundancy of ἤ "very doubtful," § 450, *obs.* 2. In the passage from Lysias quoted by Toup, οὐσία is to be supplied from the following part of the sentence, as Briggs also observed *in loc.* In that from Thucyd., brought forward by Valcken., the τοιῶνδε is the gen. on ἐκ subintell., in accordance with the rule that "in the construction with ἤ, the word with which another is compared is usually put in the same case with the word compared (subject of comparison)." Matth. Gr. Gr. § 448, 1, *a*: and in Id. xx. 27, I venture to think (for Matthiæ avoids this case by referring to the various reading, ἤ μέλι κήρω, which Briggs adopts for the same defensive purpose), that μελικήρω is governed by ἐκ resumed from ἐκ στομάτων. Μελίκηρον is a *honeycomb*, not *honey*. It is therefore more properly the source from which the liquid sweetness flows than the stream itself, and hence is better compared with the στόματα than the φωνά, which is described as *flowing*—ἔρρέέ μοι φωνά.

Whether the old reading is or is not to be preferred to ἤ μέλι κήρω, is a distinct question, but it appears sufficiently clear that its retention does not involve the establishment of an instance of the pleonastic use of ἤ. Jelf, Gr. Gr. § 780, *obs.* 2, *ad fin.*, observes, "in poetry sometimes ἤ is used before the genitive as a pleonasm: Soph. Antig. 1281,

τί δ' ἐστὶν αὖ κάκιον ἢ κακῶν ἔτι."

But Boeck. correctly explains ἤ here to be a disjunctive particle, and explains the κακῶν by a resumption of τί, "aut quid malorum reliquum est?"

But to return to the passage before us: Matth. Gr. Gr. § 450,

obs. 2, entertains no doubt that ἦ is not redundant here, because “the gen. would be required as the price, § 364, independently of the comparative;” and so Wuest. “ἦ post comparativum hic non redundat, μνᾶν enim est genitivus pretii.” Now it would seem necessary that πλέον also should be in the gen. if μνᾶν be the gen. of price, for in matter of fact it was not *the two minæ* that were the price, but *the more than two minæ*. Briggs’s paraphrase of the passage shews the necessity of this, although he did not perceive it. “Structura,” he writes, “loci de quo nunc agitur, ni fallor, hæc est, Κατίβα ἀφ’ ἰστῶ πλέον, i. e. ἀντὶ πλέονος, ἢ ἀντὶ δύο μνᾶν καθαρῶ ἀργυρίῳ.” Hence it appears to me better to consider πλέον as governed by a verb to be assumed from ποτέθηκα in next verse, μνᾶν the gen. on it, and δύο as an acc. case, and so to render the passage, *I paid down more minas of pure silver than two*. The acc. case of δύο follows from the principle of attraction alluded to above, as πλέον is in the acc. An exact analogy to which is Thuc. II. 13, οὐκ ἐλάσσονος ἦν ἢ πεντήκοντα ταλάντων, where the πεντ. ταλ. is in the gen., because this is the case of ἐλάσσονος. Or the construction might be explained by supposing an ellipse of τίμημα or the like: “I paid more than *the value* of two, &c.” which was probably the Scholiast’s view. But the position of the words in the text appears to me to establish the former construction. Any strangeness in the expression πλέον μνᾶν may be attributed to the character of the speaker; some impression with regard to which the superfluous addition of ἀργυρίῳ καθάρῳ (with which Wart. compares “many a good pound, a golden guinea”), must have been intended to convey.

Ib. μνᾶ, ἦ, Lat. *mina*, a weight = 100 drachmæ, 15 oz. and 3¼ grs., a sum of money also = 100 drachmæ, i. e. £4 1s. 3d. 60 μνᾶι make a talent. (For information on the different standards of currency, &c., among the ancients, cf. Smith’s Antiq., sub v. Talentum, &c.) “Ad *Talenti*, vel *minæ* mentionem nonnunquam Attici, raro tamen, vocem addunt ἀργυρίου. Exempla quædam *D’Orvillius* adnotavit Anim. in Chariton. p. 144; sed in usu quoque quotidiano sic Græcos suspicor loquutos in Sicilia atque in infima Italia.” *Valcken. Adon.*, p. 341.

37. ποτέθηκα = προσέθηκα.

38. κατὰ γνώμην, Lat. *ex sententia*, as one wishes, opposed to παρὰ γνώμην: similarly κατὰ κόσμον in v. 39, *duly*.

16. ἀπέβα = -βη aor. 2, of ἀποβαίνω, *turned out*, Lat. *evenit*. There may have been a play intended on the word κατέβα in v. 35. ἀπέβα occurs in the same sense in Id. XIII. 15.

39. θόλια, ἢ (θόλος). It is questioned whether this means a *broad-leafed bonnet* or a *parasol*. Pollux, VII. 174, describes it as πλέγμα τι θολοειδές, ᾧ ἀντὶ σκιαδίου (i. e. a *parasol*), ἐχρῶντο αἱ γυναῖκες. In Eustathius on Od. x. p. 795, the following is quoted from the Lex. Rhetor., Θόλοι,—καμάραι· Θολία δὲ θηλυκῶς πῖλος εἰς ὄξυ ἀπολήγων· οἱ δὲ σκιάδιον. It appears to have been the same as the Spartan σαλία. Thus Hesychius, Σαλία, πλέγμα καλάθω ὅμοιον, ὃ ἐπὶ τῆς κεφαλῆς φοροῦσιν αἱ Λάκαιναι, οἱ δὲ, Θολία. The Schol. explains it, ἡγουν τὸ σκιάδειον, τὸν πέτασον, εὐκόσμως ἐπίθεις. Εἰρηται δὲ ἀπὸ τοῦ θόλω ἐοικέναι. Οἱ δὲ Ἀττικοὶ τὸ σκιάδειον σκίρον καλοῦσι. [Δωριεῖς δὲ Θολίαν, A.] Hence the Festival of Minerva, in which a white parasol was carried, was called τὰ Σκίρα, or Σκιροφόρια. It is well known that the use of parasols was familiar to the ladies of Greece. Cf. Aristoph. Equit. 1345; Av. vv. 1508, 1550; Thesm. vv. 830, 836, &c. They seem to have been carried generally not by the ladies themselves, but by female slaves, who held them over their mistresses. The daughters of the aliens (μέτοικοι) at Athens were employed to carry parasols after the Athenian maidens at the Panathenæa. The representations which appear of them in paintings on ancient vases shew that their form did not differ from that of the modern parasol; and that they could be opened and shut as our's appears from the passage in Aristoph. Equit. referred to above. Valcken. agrees with Longopetræus in rendering "mon parasol." Brunck adopts the other signification, as also Briggs and Wuest. Brunck observes: "Umbella, quæ Gallice *parasol* dicitur, capiti non imponitur, ut θολία, sed manu geritur." Hence he would render it *une caleche*.

40. μορμῶ, ὄος, contr. οῦς, ἢ, also μορμών, ὄνος, and ὦνος, ἢ (μόρμος, i. e. φοβος κενός, Hesych.), a *hideous she-monster*, used

by nurses to frighten children with, like the *lamia*, *mania*, *maniola* of the Romans, in general, a *bugbear*. In Aristoph. *Equit.* 693, *μορμὸν τοῦ θράσου*, it is explained as an exclamation, *ἐπιρρήματικῶς ἐξενήνεκται, ὡς εἰ ἔλεγε, φεῦ τοῦ θράσου*, Schol. *ibid.*; and Valcken. understands similarly here as equivalent to *ã* or *ã ã*. Again, in a Scholion on the *Orat. Panathen.* of Aristides, quoted by Valcken. *Adon.* p. 347, *ὅτε βούλονται φοβῆσαι τὰ παιδιά αὐτῶν αἱ γυναῖκες ἐπιβοῶσι Μορμῶ*. Compare Lucian, *Philops.* III. Wetst. p. 31, § 2, *Τεράστια μυθίδια, παίδων ψυχὰς κηλεῖν δυνάμενα, ἔτι τὴν Μόρμω καὶ τὴν Λαμίαν δεδιότων*. Our Schol. writes *ἡ μορμὸν ἵππος δάκνει*, but the very intonation of the line opposes this. *Æm. Port.* "Larva (nunc adest, et) equus mordet." Dalzell translates it accurately "bugbear!—horse bites!"

41. *χλωρός, ἡ, ὄν*, lame in the feet, Lat. *claudus*; also in general maimed, Lat. *mancus*. In later use, of the hand also, like *κυλλός*. In St. Matth., chap. xviii. 8, they are used in contradistinction: *καλόν σοι ἐστὶν εἰσελθεῖν εἰς τὴν ζωὴν χλωρόν ἢ κυλλόν, ἢ δύο χεῖρας ἢ δύο πόδας ἔχοντα βληθῆναι εἰς τὸ πῦρ τὸ αἰώνιον*.

Ib. *τυ = σέ*. Comp. *Id.* i. 56, 78; *Id.* ii. 101; *Id.* iv. 49, &c. Cf. Thiersch, *Gr. Gr. Appendix*, § ccxl. 4. *Τυ* when accusative is always enclit., but *τύ = σύ*.

42. *Φρυγία*. "Nutricem pueri sui alloquitur Praxinoe, Phrygiam nomine." *Warton*.

Ib. *παῖσδε = παῖζε*, from *παίζω*, strictly, *to play like a child*. Brunck, objecting to the text, writes, "Vereor ut sincerum sit, *παίζω* verbum est neutrum: *αὐτὸν* subaudiri non potest: *σὸν αὐτῷ* vix reticere potuit." Upon which Valcken., in his second edition, caustically enough observes: "Verbum hic requiri videbatur, facile vel a Phrygia supplendum per *σὸν αὐτῷ*." In accordance with which view, *Æm. Port.*, Briggs, and Kiessl. supply "cum eo" in their versions. This is superfluous, as the notion required is already expressed by *λαβοῖσα*, the literal sense of the words being, "Having taken the little fellow with you, begin to play;" which is equivalent to "Take the child and play with him." *Wuest.* renders it "puerulum assume eumque oblecta ludendo," which appears to give an active signification to the verb.

In v. 49 it is used in the sense of "playing naughty tricks," viz., stealing. "Eleganter hic," writes Valcken. *in loc.* εὐφήμως, "Παίσδειν ponitur pro *furari*. Græci sic inter se furunculi pro κλέπτειν dicebant παίζειν." His quotations do not prove any such special sense of παίζω, e. g. in the passage of Lucian, μὴ ἐπὶ πάντων ὦ Ἑρμῆ, — χρῶ τῇ κλεπτικῇ ἄλις σοι αἰ ἐν οὐρανῷ παιδιαί, the raciness would be lost if the sense of παιδιαί was limited to "thefts," and did not rather correspond with our "tricks."

In v. 101 we meet the verb again where Aphrodite is described as χρυσῷ παισδοίς'. Heinsius accounts for the expression upon the ground that gold was sacred to Venus, that it was her ἄγαλμα, ἄθυρμα, and παῖγμα (he should have rather written παίγνιον, as Valcken. observes, for παῖγμα is a *sport*, παίγνιον a *toy*); and hence explains the expression as equivalent to χρυσῷ χαίρουσα, in which he is followed by Toup and Warton. Valcken., though he doubts that "Diis adamata" are ever called their παίγνια, understands the passage much in the same way, comparing the phrase παίζειν ἀστραγάλοις. Thus in an epigram of Meleager, Anthol. vii. 188, Ματρὸς ἔτ' ἐν κόλποισιν ὁ νήπιος ὀρθρινὰ παίζων Ἀστραγάλοις; and also ἀρτιάζειν (i. e. *to play at odd and even*) ἀστραγάλοις. If these parallels be closely pressed we should render "amusing herself with gold,"—"with gold disporting."

In Id. xiv. 8 and 22, παίζω means *to jest, banter, to observe jestingly*. In Id. xviii. 14, and Id. xx. 6, *to sport*.

44. αὐλειος, α, ον, also -ος, -ον, *of or belonging to the αὐλή or court; ἡ αὐλεία θύρα, the door of the court, the outer door*. So in Id. xxix. 39, ἐπ' αὐλείαις θύραις. Sometimes, as here, the θύρα is omitted. In post-Homeric times the αὐλή was *the court or quadrangle*, about which the house itself was built, having a corridor (περιστύλιον) all round, from which were doors leading into the men's apartments: opposite the house-door (ἡ αὐλειος) was ἡ μέσανλος (with or without θύρα), i. e. the door between the αὐλή and that inner part of the house which was appropriated to the use of the females of the family.

"Of (adjectives) in -ειος I have found only ὀθνεῖος, Eur. Alc.

543, οἰκεῖος, Eur. Heracl. 635 (in prose writers always of three terminations), used as *common*. For the usual αὔλειος θύρα, Arist. Pac. 982, has τῆς αὐλείας, as Herod. vi. 69, Pind. Nem. i. 29, Theocr. 15, 43." *Matth. Gr. Gr.* § 117, *obs.*

Ib. ἀπόκλαξον = ἀπόκλεισον. The precise sense of the aor. imp. is to be observed. "Be having shut," i. e. Anglice, *shut at once*; and contrast the force of the pres. imper. παῖσδε in preceding v. In v. 77 the object of the verb is what is locked up, with which compare κατεκλάξατο τὰν ἀγαπατάν in Id. xviii. 5. We meet κλαξῶ θύρας in Id. vi. 32, and the aor. pass. κατεκλάσθης in Id. vii. 84.

44. περάω, originally, *to drive through*; hence like πείρω, *to pass through*, or *over, to cross*, as in Id. xvii. 47; hence it means *travel, go*, as in Id. ii. 90. Here it is used with τὸ κακόν either metaph. in sense of *overcome, surmount*, as in κελεύων τόνδε κίνδυνον περᾶν, Æsch. Choeph. 268; or its literal meaning may be more closely pressed if τὸ κακόν be understood as equivalent to τὸν κακὸν ὄχλον.

45. χρῆ, here "*is it possible?*" "ut deī, sic et χρῆ sæpe significat licet apud Demosthenem in primis, et Lucianum." *Valcken. Adon.*, p. 354.

Ib. μύρμακες = μύρμηκες, from μύρμηξ, ὄ, *the ant*, Lat. *formica*. It occurs again in Id. ix. 31, and Id. xvii. 107.

Ib. ἀνάριθμος, ον = ἀνήριθμος, *countless, without number* (ἀναῖριθμος, but Dor. ἀναῖριθμος, as here).

47. κακοεργός, ον, *doing ill, an evil doer*. "τὴν εἰς Ἀθήνας ὁδὸν οὐδὲν μέρος καθαρὸν καὶ ἀκίνδυνον ὑπὸ ληστῶν καὶ κακούργων ἔχουσιν. Plutarch. Thes. p. 3, cap. vi. Vid. omnino Bœhr. ad Herodot. i. 41, μή τινες κατ' ὁδὸν κλῶπες κακούργοι ἐπὶ δηλήσει φανέωσι ὑμῖν." *J. Wordsworth*. The latter quotation is peculiarly appropriate, as it exhibits a derivative of δηλέομαι employed to express the consequences of a visit from these "gentlemen of the highway."

48. δαλεῖται = δηλεῖται, from δηλέομαι, dep. med. (δαίω, Lat. *deleo*), *to destroy, do a mischief to, wound*; δαλεῖται ἀντὶ τοῦ βλάπτει. Schol. In Id. ix. 36, it is said of Circe:

τὼς δ' οὐ τι ποτῶ δαλήσατο Κίρκα.

In Id. xxii. 127, of Pollux "punishing" Amycus:

αἰεὶ δ' ὄξυτέρῳ πιτύλῳ δαλεῖτο πρόσωπον,
μέχρι συνηλοίησε παρήϊα·

And again, ib. 189:

ἄλλ' ἦτοι τὰ μὲν ἄκρα, πάρος τινὰ δηλήσασθαι,
δοῦρ' ἔαγη.

Ib. τὸν ἰόντα. ἰών is the pres. part. of εἶμι ("Ἴω.) Its accentuation, which is the same as that of the participle aor in other verbs, presents an anomaly paralleled by the Ionic ἐών of εἰμί, and by κιών. Cf. Buttm. Gr. Gr. § 108, v. 7. The Schol. renders it by τὸν παριόντα. In the Latin versions it is translated "viatorem."

Ib. παρέρπων, pres. part. of παρέρπω. Kiessl. translates it "aggre-diens," observing, "Ex usu verbi ἔρπειν nostro loco παρέρπων nihil aliud significat quam 'accedens,' 'invadens,' 'aggre-diens,' de latrone, 'feindlich anfallen.'" Briggs follows Æm. Port., rendering it "dolose subiens;" and similarly J. Wordsworth, "clam adrepens," observing that "παρὰ in compositis sæpe clam λάθρα significat," as in the παρέδνετο of Demosthenes, and the παράγει of Æschyl. Pers. 98. On the passage in Demosthenes the Schol. has παραδύετο, ὡς ἐπὶ ληστοῦ εἶπε τὴν λέξιν. Schol. Bekker. ad Demosth. p. 252, 2. Viger. cap. ix. § vi. 16, adds παραδηλοῦν and παρατηρεῖν as instances of the notion of secrecy being implied by παρὰ in composition.

Valcken., in his second edition, abandons the emendation παρειπών, which he had proposed in the first, resuming the reading in the text, which he follows Brunck. in understanding as "decipiens." The note of the latter is "*decipiens Ægyptiorum more, παραλογίζομενος, ex Homericis ἐπεὶ οὐ παρελεύσειαι, οὐδ' ἐμὲ πείσεις.* Hesych. παρελεύσειαι, παραδραμεῖς καὶ παραλογίση. Idem est παρέρπειν et παρέρχεσθαι." But, independent of the meaning, "*stealthily approaching,*" "*sidling up,*" being the most literal sense, it is also the most probable. On a public occasion of this description Kiessling's notion of a robber's assault is out of the question; and Brunck's metaphoric sense, besides being far less graphic, seems ill adapted to the character of Praxinoe, who, whatever might be

her opinion of her husband's sagacity (cf. v. 17), was unlikely to entertain a fear of being herself overreached by any arts except those of that light-fingered tribe, who may triumph over a Minerva without dishonouring her wisdom.

Ib. Αἰγυπτιστί, adv. in the Egyptian tongue, Herodot. ii. 46; in the Egyptian fashion, as here. The form Αἰγυπτιαστί occurs in Josephus, from the verb Αἰγυπτιάζω. Our's supposes a verb, αἰγυπτίζω. Thus βοιωτιάζω and βοιωτίζω both appear. In v. 92 Πελοποννησιστί, in the Peloponnesian dialect, occurs. Δωριστί in a similar sense, Id. xviii. 48. So Θρακιστί in Id. xiv. 46, and Μαιωτιστί, Id. xiii. 56. Compare also Συριστί and Ἰουδαϊστί, Ἑλληνιστί, γυκαικιστί, ἀνδραποδιστί, βοϊστί, &c., all of which are verbal adverbs derived from verbs in ἴζω by -τί being appended in the same manner as the adjectival termination -τός. Cf. Buttm. Gr. Gr. § 119, iv. c.

Egypt was notorious for knavery, &c. among the ancients. Thus in Aristoph. Nubes, v. 1128:

ὥστ' ἴσως βουλήσεται
κάν ἐν Αἰγύπτῳ τυχεῖν ὦν μᾶλλον, ἢ κρῖναι κακῶς.

On which the Schol. observes: ἐλέγετο ληστεύεσθαι ἡ Αἴγυπτος. Αἰσχύλος, “ Δεινοὶ πλέκειν τοὶ μηχανὰς Αἰγύπτιοι ” καὶ Θεόκριτος ἐν Ἀδωνιαζούσαις, “ οὐδεὶς . . . Αἰγυπτιστί ” καὶ αἰγυπτιάζειν τὸ ὑπουλα πράττειν. Thus also Eustathius in Dionysii Perieges. v. 232: ἡ ἱστορία καὶ πανούργους οἶδε (τοὺς Αἰγυπτίους), ὡς καὶ Θεόκριτος ὑπεμφαίνει. And Propertius, Lib. iii. Eleg. ix. 33:

“ Noxia Alexandria, dolis aptissima tellus.”

Martial also, lib. iv. Epigr. xlii.:

“ Nequitias tellus scit dare nulla magis.”

Cicer. pro Rab. Posth. c. xii. “ Illinc (i. e. Alexandria) omnes præstigiæ; illinc, inquam, omnes fallaciæ, &c.” Senec. Epist. 51, extr. “ Voluptates præcipue exturba et invisissimas habe; latronum more, quos Philetas Ægyptii vocant, in hoc nos amplectuntur, ut strangulent.” So too the Schol.: ἡπάτων γὰρ πολυπέριως παίζοντες κακὰ παίγνια παραλογισμοῖς Αἰγυπτιακοῖς. Ἀπατηλοὶ γὰρ καὶ Αἰγύπτιοι.

49. *οἶα*, neut. plur. of *οἶος*, as adverb, in sense of *as, just as, how*. Id. i. 87, 90; Id. xiv. 39, 64; Id. xvii. 105; Id. xxii. 47; Id. xxiii. 10; Ep. xvii. 6.

Ib. *κεκροταμένοι* = *-τημένοι*, perf. pass. part. of *κροτέω* (*κρότος, κρούω*), *to make to rattle, to strike* (e. g. the lyre, as in Id. xviii. 35), *to hammer or weld together*, like *συγκροτέω*; hence *ἐξ ἀπάτας κεκροταμένοι ἄνδρες*, “*homines ex dolis conflati*.” Thus Cicero of Catiline in *Orat. pro Cælio*, c. 5: “*monstrum ex contrariis naturæ studiis cupiditatibus conflatum*.”

To the same effect the Schol. writes: *Κεκροτημένοι· ἀντὶ τοῦ ἐρραπισμένοι, ἐθάδες πανούργων ἔργων· ἢ δὲ μεταφορὰ ἀπὸ τοῦ κεκροτημένου χαλκοῦ. καὶ Σοφοκλῆς· “πάνσοφον κρότημα, Λαέρτου γόνος.”*

Toup, however, prefers to connect *ἐξ ἀπάτας* with *ἐπαισδον*, and considers *ἄνδρες κεκροτημένοι* alone to signify *ad nequitias instructi atque exercitati*. In support of this he instances the use of *κρόταλον* and *κρότημα*, and quotes from Aristides, tom. ii. p. 266, “*Ἀνδρας ὀξεῖς καὶ δεινοὺς καὶ συγκεκροτημένους*”; while he illustrates the connexion of *ἐξ ἀπάτας ἐπαισδον* by *ἐξ ἀπάτης ὑβρίζειν*, from an epigram of Asclepiades; and *παίζων ἐξ ἀρετῆς* from another by Paulus Silentarius. It must be remembered that Toup took the *κακὰ παίγνια* of the next verb as a nominative in apposition. Otherwise his severing *ἐξ ἀπάτας* from *κεκροταμένοι*, in order to connect it with *ἐπαισδον*, would be merely dislocating a vigorous expression for the result of a superfluity, a want of discretion not to expected from that eminent critic.

συγκεκροτημένοι, taken by itself, corresponds, perhaps, with the English phrase “*made up*,” as applied to those who have acquired sufficient information, &c., on a subject. Thus Demosth. Olynth. i. § 7: *συγκεκροτημένοι τὰ τοῦ πολέμου*, *thoroughly made up* (i. e. *disciplined*) *in the arts of war*; and Polyb. i. 16, *συγκεκροτημένα πληρώματα*, *well-disciplined crews*. Thus also *συγκροτεῖν χορόν*, which means, “*to collect dancers and singers into a company, and teach them to move and sing in unison*.” Demosth., in *Mid.* p. 250, is adequately expressed by the literal version, “*to make up a chorus*.”

The passage from Aristides quoted by Toup, and that from

Polybius cited above, justify the assumption that *συγκεκριοταμένοι* may be taken without *ἐξ ἀπάτας*, not so much in the sense given by Toup, "ad nequitas instructi," as in that of *artful, dexterous, ready-witted*, ad lit. *thoroughly made up*; but by no means prove it ought to be.

Ib. *ἐπαισδον*. Cf. Gloss. on v. 42. Fr. Jacobs quotes, in illustration of its use here, Dion. Chrys. in Orat. xxxii. p. 653, addressing the Alexandrians, *ἐπειδὴ παίζοντες ἀεὶ διατελεῖτε—καὶ παιδιᾶς μὲν καὶ ἡδονῆς καὶ γέλωτος, ὥστ' εἰπεῖν, οὐδέποτε ἀπορεῖτε*. But Wuest. observes that *παίζω* is here used in a worse signification, and supposes that it may have been used by the Egyptians themselves to colour practices deserving of plainer language.

50. *ὀμαλός* (*ὀμός*), *even, level*; hence *equal*, as in Id. xii. 10; hence metaph., *not remarkable, of the average sort*, as in Id. xiv. 56, when it takes the dat., as here, *on a level with, &c.*

Ib. *παίγνιον, τό*, a *plaything*, usually in plur. a *person to play with, the object of sport*, Lat. *ludibrium*; also, according to some, i. q. *παιγνία, ἡ*, a *game or play*. In this signification it is taken by the Schol., who paraphrases thus: *ἡπάτων γὰρ πολυπείρως παίζοντες κακὰ παίγνια παραλογισμοῖς Αἰγυπτιακοῖς*; and so Briggs, "malos ludos ludebant." This mode of construction Kiessl. censures as "languida oratio," and follows Valcken. in connecting *κακ. παίγν.* with *ὀμαλοῖ*. "Inter se similes malis lusibus." This arrangement has so little to recommend it, that we may leave it undiscussed. Reiske, Toup, Warton, Dahl., and Wuest. agree in taking *κακὰ παίγνια* as nominative in apposition, translating "mali scurræ," "mali impostores." This sense of the word, between the adoption of which and taking *παίγν.* as accus. cognat, after *παίζω*, Passow wavers, is monstrously explained by Wuest. as "nove dictum de iis qui alios ludibrio habent;" which is as reasonable as if he said that a man who was hanged was a hangman, or a subject meant a surgeon. Dahl took it as the abstract for concrete, to which Kiessl. objects: "At quo dicendi usu dicitur *ludus* pro *ludente*?" This may be a fair retort on Dahl, but does not get nearer the truth: for *παίγνιον* in the abstract does not mean "*ludus*;" rather it is not an abstract word at all; its literal sense is a *plaything* or *toy*; hence, by an easy transition, it implies a *person to toy with*, as

in Aristoph. Eccles. 922, a *playmate*. This appears to be the sense for which the commentators, who took *κακὰ παίγν.* in nominative, were groping, but failed to grasp, because they did not investigate the meaning of the word itself with sufficient accuracy. If the nominative case be preferred, translate, *evil playmates* (*evil* in the sense either of *naughty* or *dangerous*).

Ib. ἐρειοί. This word, which occurs no where else (for the passage in Athenæus, p. 108, B, which Hemsterhusius quoted, expressing himself more than doubtful of its integrity, may be waved, vide Valcken. Adon. p. 360), and is rejected by the great majority of commentators as corrupt, has found a supporter in Reiske, who explains it as “*servorum* vel potius *artificum* genus infimum.” He leads himself to this by a comparison of the εἶρερος, ὁ, *slavery*, which occurs in Odys. viii. 529. Æm. Port. asserts it to be i. q. ἐριστικός, and translates “*omnes contentiosi*,” in which he is followed by the French translator :

“Tous gens de mesme étoffe, et tous chercans querelle.”

The Schol. passes it “*sicco pede*.” Cf. V. R.

51. πτολεμισταί, i. q. πολ. from πολεμιστής, ὁ, a *warrior*, here, as “*bellator*” in Virgil; “*Post bellator equus*,” Æn. xi. 89; joined, as if it were an adjective, with ἵπποι. Compare “*servum pecus*,” Hor. i. Ep. xix. 19; “*δουλων σφαγιων*,” Eur. Hec. 137. Cf. Matth. Gr. Gr. § 429, 4.

53. πυρρός, ἄ, ὄν. In older Att. and Dor. πυρρός, ἡ, ὄν, (πῦρ.) *flame-coloured*, in which sense it is the epithet of a falling star in Id. xiii. 50, at the same time being peculiarly appropriate there, as it is often an epithet of youths :

κατήριπε δ' ἐς μέλαν ὕδωρ
 ἀθρόος, ὡς ὅκα πυρρός ἀπ' ὠρανῶ ἤριπεν ἀστήρ
 ἀθρόος ἐν πόντῳ.

Compare πυρωπὸν κεραυνόν, Prom. Vinct. 687–8. Hence it came to be employed of various hues, more or less resembling the diversities of colour which fire itself presents. Thus in Moschus Idyl. ii. 70, it appears as an epithet of the ruddy rose, “*the red, red rose* :”

ἀτὰρ μίση ἔστη ἄνασσα
 ἀγλαίην πυρσοῖο ρόδου χεῖρεσσι λέγουσα.

In the passage before us it is equivalent to the *burrus* of the ancient Romans, and means *a bay*. πυρρόν ξανθοῦ τε καὶ φαιοῦ (i. e. *dun*) κράσει γίγνεται, Plat. Tim. 68, c. In the spirited description of the Nemean lion in Id. xxv. 244, it is applied to the tawny mane of the royal beast, πυρσαὶ δ' ἔφριξαν ἔθειραι Σκυζομένῳ. In Id. iv. 20, πύρριχος, which is a form of πυρρός, as ὄσσιχος, ib. v. 55, of ὄσος, paints the dun hue of the bull.

We find in Id. viii. 3, the compound πυρρότριχος (derived, as the Schol. informs us, from the genitive of its equivalent, πυρρόθριξ, ἢ εὐθεία ὁ πυρρότριχος, ὡς ὁ μάρτυρος, ὁ φύλακος. Τῶν Ἰώνων δὲ τοῦτό ἐστι τὸ τὰς γενικάς ποιεῖν εὐθείας) employed in the description of two young shepherds :

ἄμφω τῶγ' ἦτην πυρρότριχω, ἄμφω ἀνάβω.

Heins., Wakefield, and Græfe understood πυρρότρ. here as “*barbam florescentes* ;” and hence the two former proposed to read ἐνάβω. “*Nam ἄναβος* (writes Wakefield in Syl. Crit. P. ii. p. 144, sq.) est qui nondum ex ephebis excessit nec vestitur vel lanugine pullulantis barbæ : πυρρότριχος autem, cui barba quidem enascitur, sed nondum fit hirsuta.” The emendation is as inadmissible as the translation which led to it is erroneous. That they were mere lads, ἄνηβοι, and not ἔνηβοι, appears from vv. 28, 29, where they are called παῖδες ; from v. 64, where Menalcas describes himself as μικκὸς ἐὼν ; and again in v. 66, as a παῖς, on which the Schol. writes, οἱ γὰρ παῖδες εἰώθασι μὴ προσήκουσαν τῶν ποιμνίων ἐπιμέλειαν ποιεῖσθαι, ἀλλ' ἀμελεῖν, ἢ ῥαθυμοῦντες, ἢ παιγνίοις ἀσχολούμενοι. οἱ δὲ ἔνηβοι κρείττονα τὴν ἐπιμέλειαν ποιοῦσι, ὥστε καὶ τοῖς κυσὶ κοιμωμένοις οὐ φροντὶς αὐτοῖς, where ἔνηβοι are distinctly contrasted with παῖδες ; from v. 81, where they are again called παῖδες ; from v. 88, where Daphnis is mentioned as ὁ παῖς ; and again from the closing lines, which tell us, “that from this time forth Daphnis was first among shepherds, and, while he was still ἄκρηβος, that is, ‘*on the extreme verge of puberty*,’ married the nymph Nais.” Now this implies that at a period subsequent to the time assumed in the Idyl, Daphnis was but ἄκρηβος. To suppose him then ἔνηβος already is, of course, absurd. Again, the translation seems rather to be that of πυρρόγένειος, *red-bearded*, than of πυρρόθριξ, *red-haired*.

These eminent critics appear to have been led into this mistake of the sense of *πυρρόθριξ* (into which J. H. Voss did not fall, for in his Comment. on that passage in Virg. he paraphrases Id. VIII. 3:

“*Flavus uterque comis, puer impubes et uterque*”),

and its erroneous consequence, by their seeking too close an agreement between this passage and Virgil's imitation of it, Ecl. VII. 4, 5 :

“*Ambo florentes ætatibus, Arcades ambo
Et cantare pares, et respondere parati,*”

with which, of course, their view of the sense of *πυρρόσρ.* and the reading *ἐνήβω* better suited; and perhaps by a heedless comparison of the word with the *πυρρός* of Id. VI. 3,

*ἦς δ' ὁ μὲν αὐτῶν
πυρρός, ὁ δ' ἡμιγένειος.*

where the word is understood by all commentators in reference to the chin. A close examination, however, might have convinced Heins. of the incorrectness of such an inference, for in Id. VI. 3, *πυρρός* is contrasted with *ἡμιγένειος*, and is employed to describe a younger person; and surely a boy, junior to a half-bearded youth, could not be styled *ἐνήβος*. But does even *πυρρός* in this passage refer to *the first growth of yellow down upon the chin*? All the commentators from the Schol., who writes, *ἡ πυρρός ὁ ἀρτίχρους, ὁ ἤδη πωγωνίτης ὡς Εὐριπίδης· Πυρρός γενύεσσι· ἡμιγένειος δὲ ὁ οὐπω πᾶσαν γένυ πεπληρωμένην ἔχων γενείων* (the passage in Euripides being Phœniss. v. 32, *ἤδη δὲ πυρσᾶις γένυσιν ἐξανδρούμενος*; comp. also ib. 1167), agree in so understanding it.

Now although a comparison of Id. VIII. 3—and it may be fairly compared, for as Daphnis is one of the two in that Idyl who are styled *πυρρότριχω*, it might be reasonable to infer that he is the one in this who is styled *πυρρός*—and of Longus, Lib. II. p. 63, Schæfer, *Καὶ αὐτῷ τῶν παίδων ὁ νεώτατος εἶπετο Τίτυρος, πυρρόν παιδίον καὶ γλαυκόν, λευκὸν παιδίον καὶ ἀγέρωχον*, and of Herodot. Lib. IV. 108, *Βουδῖνοι δὲ ἔθνος ἐὸν μέγα καὶ πολλόν, γλαυκόν τε πᾶν ἰσχυρῶς ἐστὶ καὶ πυρρόν*, in both which passages *πυρρόν* unquestionably applies to the hair of the head, might at first make it appear

better to understand it here in the same sense, yet the interpretation of the Schol. is in all probability correct. This is shewn as well by the sense of the word in Id. xv. 130,

Οὐ κεντεῖ τὸ φίλαμ'· ἔτι οἱ περὶ χεῖλα πυρῥά,

as from a consideration of the verse itself. In Id. xv. 130, *πυρῥά* must mean *yellow with the first down*, and so *downy*, because it assigns the reason why the kiss of Adonis could not chafe the velvet cheek of his goddess bride: and in Id. vi. 3, it is obviously used in contrast with *ἡμιγένειος*, and so may be considered as having its sense in a manner defined by the contrast; in other words, we may assume *γένυν* out of *ἡμιγένειος*, and understand the passage as equivalent to *ὁ μὲν αὐτῶν πυρῥός* (i. e. *flavus primâ lanugine*) *κατὰ τὴν γένυν*, *ὁ δὲ ἡμιγένειος*.

In Id. xxiii. 7, *Οὐδέ τι τῶν πυρσῶν παραμύθιον*, Tourp is followed by Kiessl., Briggs, and Wuest. in taking *πυρσοί* as a substantive in the sense of "amoris ignes." Thus also metaphorically, Pindar, Nem. i. 4, 74, *ἄψαι πυρσὸν ὕμνων*. Reiske, on the other hand, explained it as "*rutilæ segmenta comæ*."

Ib. *κυνοθαρσής, -ές*, *shameless*, or *bold as a dog*; it occurs in Æschyl. Suppl. 755. Compare *κύον ἀδδέες*, addressed by Iris to Minerva, Il. viii. 423, and by Juno to Diana, Il. xxi. 481, and Penelope's rebuke to her handmaid Melantho, Odys. i. 91:

πάντως, θαρσαλέη, κύον ἀδδέες!

54. *φευξῆ*, 2. per. fut. of *φεύγω*. "But the Dorians also circumflex the common *fut.* 1. in *σω*, and conjugate it as if it were a contraction of *έω*, ex. gr. *τυψῶ, τυψεῦμεν* (for *-οῦμεν*), *τυφεῖτε, τυφεῦμαι* (for *-οῦμαι*), &c., and this form is more or less used in some verbs by Attic and other writers, by the name of the *Futurum Doricum*, but merely as a *fut.* of the *middle* voice (compare § 100, 4), and always with the Attic contraction *ου*, ex. gr. *φεύγω, fut.*, usually *φευξοῦμαι*." *Buttm. Gr. Gr.* §. 95, *obs.* 17. *φεύξω* is the *fut.* of *φεύζω*, to cry *φεῦ*.

Ib. *διαχρησεῖται*, = *-χρήσεται*, fut. of *διαχράομαι*, in sense of "to destroy," Angl. "use up." Thus Herodot. i. 24, *ἀλλὰ κελεύειν τοὺς πορθμέας ἢ αὐτὸν διαχρᾶσθαί μιν*; and 110, *ὀλέθρω τῷ κακίστῳ σε διαχρήσεται*.

Ib. τὸν ἄγοντα. Τὸν ἵπποκόμον, ἢ τὸν ἡνίοχον. *Schol.* Another *Schol.*, in MS. Med., τὸν ἀναβάτην, on which Kiessl. remarks, "potius intelligendus est homo equum manu ducens, ductor, non sessor."

55. Ὠνάθην, from ὀνίνημι, redupl. from root ὀνάω (as ἀτιγάλλω and ὀπιπτεύω, from ἀταλός and ὄπτω), which appears in the derivations, tenses, and forms. Cf. V. R.

57. συναγείρομαι. Ἀντὶ τοῦ ἀνακτῶμαι (i. e. recover) ἑμαυτὴν ἀπὸ τῆς παραχῆς. *Schol.* Compare σύλλεξαι σθένος Καὶ πνεῦμ' ἄθροισον. *Eur. Phœn.* v. 857-8.

58. ψυχρόν. Ἦγουν τὸν ψυχροποιόν. Toup compares the *Schol.* on *Æsch. Sept. c. Theb.* 387: Φύσει γὰρ ψυχρὸς ὢν ὁ ὄφις ἐν μεσημβρίᾳ ἀκμάζοντος τοῦ ἡλίου θερμαινόμενος, εὐκίνητός ἐστι καὶ συριγμοῖς προσέχει. Kiessl. cites the *Schol.* on *Nicandr. Theriac.* 291: κοινῶς δὲ πάντα τὰ ἐρπετὰ ψυχρά. In *Theognis*, 601-2, we find Ἐρρὲ θεοῖσιν τ' ἐχθρὲ, καὶ ἀνθρώποισιν ἄπιστε, Ψυχρὸν ὅς ἐν κόλπῳ ποικίλον εἶχες ὄφιν. Compare also the "Frigidus . . . anguis" of *Virgil, Ecl. iii.* 93, and *Ecl. viii.* 71, which J. H. Voss explains, "*frigidus tangenti, non refrigerans sive interimens.*"

Ib. ταμάλιστα, adv. used for τὰ μάλιστα, especially. Cf. *Viger.*, cap. vii. § 8, R. 6.

Ib. δεδοίκω, Dor. pres. i. q. δεῖδω. "The *perf.* having frequently the signification of the *pres.* (as we shall see in § 113), it sometimes actually forms a new *pres.*, but chiefly only in the Doric dialect, or with Epic poets. Thus we read in *Theocr.* (15, 58), δεδοίκω, for δέδοικα, *I fear* (Anom. δεῖσαι), and in *Hom. κεκλήγοντες* (Anom. κλάζω). Hence the *imperf.* in *ον*, derived from *perf.*, *ex. gr.* *Hesiod*, ἐπέφυκον (as if from πεφύκω), from πέφυκα, to which also belong the third *pers.*, like γέγωνε, ἀνήνοθε, ἄνωγε, which in *Homer* are not only *perf.* (that is to say *pres.* tenses), but frequently also *imperf.* (or *aor.*)" *Buttm. Gr. Gr.* § 111. The statement of this anomaly is rendered rather difficult by the circumstance, that we have unquestionable vestiges of part of the Dorians having given to several *persons* of the actual *perf.* in general, terminations similar to those of the *pres.*: as the *infin.* γεγάκειν, *Pind.* (Anom. γίγνομαι), δεδύκην, (for -ειν), *Theocr.* instead of δεδυκέναι, πεπόνθης, πεφύκη, (for -εις, -ει), instead of ας, ε, *Theocr.* ;

and the *part.* in *-ων, -ουσα*, instead of *-ῶς, -υῖα*, *ex. gr. πεφρίκοντας*, Pind. *μεμενάκουσα* (from *μεμένηκα*), Archimed." *Ib. obs.* 1.

Δεδύκην = *-κειν*, for *-κέναι*, occurs in Id. i. 102. *πεπόνθης* = *-εις*, for *-ας*, in Id. vii. 83, and Id. x. 1. *πεφύκη* = *-ει* for *-ε*, in Id. v. 33, 93, Id. xi. 1, Id. xiii. 40. To these may be added *ὀπώπη* in Id. iv. 7; *λελόγχη*, *ib.* 40; *πεποίθει*, or *-η*, in Id. v. 28.

59. *ἐπιρῶρεῖ*, generally rendered "affluit." Whether the *ἐπί* denotes here *approach* or *subsequence*, does not appear certain; if the former, this crowd must be supposed to be returning from the spectacle.

60. *παρενθεῖν* = *-ελθεῖν*, in the same sense as *εἰσελθεῖν*, Schol., perhaps more closely, *to pass into the interior*. *ἔσω* appears with it in Æsch. Choeph. 847, and in Aristoph. Nub. 853, *ἔσω παρελθών*; and similarly *παραβῆναι* and *παρεῖναι*; Aristoph. Equit. 508, *ἐς τὸ θέατρον παραβῆναι*; Acharn. 43, *πάριτ' εἰς τὸ πρόσθεν, πάριθ'*. The idea of "into the court," is assumed from the question *ἐξ αὐλας*.

61. *εὐμαρής, ἐς*, = *εὐχερής*, in its passive signification (from *εὔ* and *μάρη* = *χείρ*, Schol. Venet. II. xv. 37), *easy. Handy* is sometimes used in this passive sense. *εὐμαρές* occurs again in Id. xxii. 161. Cf. Theognis, 843:

*εὔ μὲν κείμενον ἄνδρα κακῶς θέμεν, εὐμαρές ἐστιν.
εὔ δὲ θέμεν τὸ κακῶς κείμενον, ἀργαλεον.*

And Eur. Alcest. 503:

οὐκ εὐμαρές χαλινὸν ἔμβαλεῖν γνάθοις.

The adv. *-έως* appears in Id. xiv. 23, and Id. xxix. 23.

62. *καλλίστα*. Reiske, Warton, Harl., Kiessl., Briggs, and Dalzell take this as the dual, which is better, perhaps, as the "good mother" had before addressed more than one, though only addressed by one, *ἐγών, τέκνα*, in v. 60. Æm. Port. is followed by Wuest. in translating it as singular. M. Gail has also limited the compliment to one, "la belle enfant."

The student will remember that as the final *a* of the dual is always long, Buttm. Gr. Gr. § 34, *obs.* II. 4, the accent remains the same in either case; but *κάλλιστα*, neut. plur. adverbially in vv. 3 and 77.

63. *θεσπίξασα* = *-πίσασα*, from *θεσπίζω*, to deliver an oracle (*θέσπις* = *θε* -*εσπις*, see Buttm. Lexil. Art. 66, 1).

64. *ἴσαντι* = *ἴσᾱσι*. The 3. pers. plur. of *οἶδα*, perf. 2. of *εἶδω*, to see, ad lit. *I have seen*, and so *I know*, used for *οἶδασι*, sec. Buttm. Gr. Gr. § 109, who, *ibid.* III. 5, note 5, observes, “the accent, moreover, shews that *ἴσασι* did not come from *ἴσημι*, since the 3. pers. plur. of *ἴσημι* must necessarily be *ἴσᾱσι* (see *ἴστημι*), &c.” He deduces from *οἶδασι*—*ἴδασι*—*ἴδσασι*—*ἴσασι*, *vid. in loc.* and *ibid.* 4, admits the existence of a Doric verb, *ἴσαμι*, *ἴσης*, *ἴσατι*, which he considers to be a collateral form derived from the 3. pers. plur. *ἴσασι*. This Doric verb occurs in v. 146, Id. v. 119, Id. XIV. 34, *ἴδμεν* and *ἴδμεναι*, Epic for *εἰδέναι*, infin. of *οἶδα*, occur in Id. II. 151, and Id. XXV. 67.

66. *θεσπέσιος*, here *marvellous, prodigious*. Buttm. in Lexil. Art. 66, 5, observes that the sense of *εἰπεῖν* is lost in this word, and that it is frequently identical in sense with *θεῖος*. “In its most general sense it is the epithet of any great appearance, of anything superior and excellent, whether proceeding from nature or man, as the *ἠχὴ θεσπεσίη* of a noisy people; *ὄδμῃ ἰδέϊα θεσπεσίη*, the *excessively delightful smell of wine*, Od. I. 211; *χαλκὸς θεσπέσιος*, the *splendidly dazzling brass*, Il. β. 457; *ἄωτος θεσπέσιος*, the *divine, superb wool*, Od. I. 434.” Buttm. *ibid.* In Id. XXV. 70, *θεσπέσιον*, neut. adverbially, is used of the barking of Augæas’ dogs.

67. *πότεχε* = *πρόσεχε*. *Προσέχειν νοῦν*, or *γνώμην*, frequently occurs in the sense of *to apply one’s mind to*, with *τινί*, or *πρός τι*, as in Arist. Eq. 1014, 1064, Eccles. 600, &c.; hence when it appears, as here, without such noun, an ellipse is said to take place, with which Bos on *νοῦς* compares the usage of the Latins with regard to *animus*, quoting “*nunc intende libro*,” Plin. VIII. Ep. 19, in which he supposes an ellipse to be supplied from the fuller expression, e. g. of Hor. I. Ep. 2, 35, “*si non intendes animum studiis*.” But it seems better to consider such cases as new usages, indebted for their origin, indeed, to the fuller forms, but no longer identical with them. Compare the usage of our verb “*apply*.”

Briggs retains the old interpretation, "adhæreto illi," but supplies no analogy of the subaudition of *σεαυτήν* with *προσέχε*. Kiessl. renders "attende ad eam." Tr. "give heed to her—give all your attention to her."

68. ἀπρίξ, adv. (a copul. *πρίω*, to saw), *closely, firmly*; ἀντὶ τοῦ ἐμπεφυκότως, ὥστε μὴ διαπρίσαι τὴν συμφύτιαν, i. e. *to saw through their union*. Schol. Valcken., p. 368, compares the phrases ὀδὰξ ἔχεσθαι and ἀμύξ ἐμφῦναι. Compare the Lat. *mor-dicus*. It occurs again in Id. xxiv. 54.

Ib. ἔχευ = ἔχου, *cling to us*. The middle ἔχομαι, as other verbs of actual or imaginary contact, takes the genitive, as it is a part, and not the whole, which is touched. Cf. Jelf's Gr. Gr. § 536. Compare εἴχερο χείλεως, Id. vii. 20, and Theognis, 31–2 :

κακοῖσι δὲ μὴ προσομίλει
ἀνδράσιν, ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχεο·
&c. &c.

Ib. ἀμῶν = ἡμῶν.

69. θερίστριον, τό, a *summer robe*. "Χειμερινὸν ἱμάτιον, Χείμαστρον dicebatur; τὸ θερινὸν Θέριστρον, et Θερίστριον." Valcken. Adon., p. 368. Wuest. follows Kiessl. and Spohn, in considering this to be the same article of dress as is called ἀμπέχονον in vv. 21, 39, and 71. Ἀμπέχονον is supposed to be the more general name, of which τὸ θερίστριον and τὸ χείμαστρον are the species. But Riemer in Lex. Gr. agrees with Winckelman in rendering it a *veil*.

70. πὸτ τῶ = πρὸς τοῦ.

71. φυλάσσεο = -σου, imper. pres. mid. In Id. iii. 5 it occurs in sense of *be on your guard against, beware of*, τὸν Διβυκὸν κνάκωνα φυλάσσεο, analogous to which is, Ταῦτα δὴ ὦν φυλασσόμενος ὁ Αστυάγης, Herodot. i. 108; and

λαιᾶς δὲ χειρὸς οἱ σιδηροτέκτονες
οἰκοῦσι Χάλυβες, οὓς φυλάξασθαι σε χρή.

Prom. Vinct. 740.

Here it is rather in the same sense as it bears with the genitive in Thucyd. 4, 11: Βρασίδης... ὀρῶν... τοὺς τριηράρχους καὶ κυβερνήτας... φυλασσομένους τῶν νεῶν, μὴ ξυντρίψωσιν, &c.;

i. e. *careful or chary of their ships, &c.*; where the Schol. supplies *τινάς τῶν νεῶν*. But it is probable that both constructions obtained.

72. *ἐμὶν* = *ἐμοί*. *ἐπ' ἐμοί*, *in my power*; Lat. "*penes me.*" Thus,

"*Me penes est unum vasti custodia mundi.*"

Ovid. Fast. 1, 110.

Τῶν ὄντων τὰ μὲν ἐστὶν ἐφ' ἡμῖν, τὰ δ' οὐκ ἐφ' ἡμῖν, Epict. c. I. &c. In Id. VII. 86, *ἐπ' ἐμεῦ*, *in my time*. So Herodot. I. 5, *τὰ δὲ ἐπ' ἐμεῦ ἦν μεγάλα, πρότερον ἦν μικρά*. Æsch. contr. Ctesiph. § 43, *Τοιγάρτοι τί τῶν ἀνελπίστων καὶ ἀπροσδοκῆτων ἐφ' ἡμῶν οὐ γέγονεν!*

Ib. ἀθρόος, α, ον, very rarely *ος, ον*, *assembled in crowds, &c.*, as here and in v. 132. It occurs frequently in Homer, but always in plur., the sing. appears first in Pindar: — *ἐς κακότατ' ἀθρόαν* Ἐβαλον. *Pyth. II. 65*. Damm derives it from *a* copulative, and *θρόος*, *the clamour of a multitude*; and mentions another form, *ἄθροος*, *προπαροξυτόνως*, in the sense of "*sine tumultu prævio*," "*subitus*," which signification he understands the word to bear (though he retains the usual accentuation) in Id. XIII. 50, 51; while in his version he mixes the two senses together. Passow states that *ἄθροος*, *noiseless* (*ἄφωνος, ἄψοφος*, Hesych.), occurs only in grammarians, and translates *ἀθρόος* in Id. XIII. 30, *all at once*. Kiessl. observes: "*Non est in lingua Latina vocabulum, quo uno omnis hujus Græci vocab. vis exprimi possit; significat enim 'simul totus et subito.'*" V. Dorvill. ad Chariton. p. 95 = 257, et Hesych. tom. I. p. 131, sq. ibique Alberti. Proxime accedit usus vocab. '*præceps.*' Sic Virgil. Georg. I. 365, '*sæpe stellas—videbis præcipites cæli labi.*'"

The word is used again in the singular in Id. XXV. 252, of the concentrated and sudden spring of a lion:

ὥς ἐπ' ἐμοὶ λίς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο,

Compare also

*Ἦτοι ὁ μὲν ῥοπάλῃ μέσσον κάρη ἀμφὶ μετώπῳ
πλήξεν, ὁ δ' ἀθρόος αὔθι πεσῶν ἐνερείσατο γαίῃ*

Apoll. Rhod. I. 428;

and

ῥῆξεν ὁ δ' ἀμφ' ὀδύνη γνύξ ἤριπεν· οἱ δ' ἰάχησαν
ἥρωες Μινύαι τοῦ δ' ἀθρόος ἐκχυτο θυμός.

Ibid. II. 96, 97 ;

and

λάξ ποδὶ τύψεν ἐνερθε· τὸ δ' ἀθρόον ἐβλυσεν ὕδωρ.

Ibid. IV. 1446.

73. ὠθεῦνθ' = ὠθοῦνται, passive or middle. “Angl. *They shove one another like* [as many] *hogs.*” Dalzell. The act. occurs in imperf. tense (without the Attic ε—, as generally in Homer), Id. II. 127, in pres., Id. XVI. 61. In Id. XXI. 201, the aor. ὤσε (from ΩΘΩ), as also in Id. XXV. 147.

Ib. ἐν καλῶ (viz. τόπῳ, sec. Bos on τόπος), in a commodious situation, in a good position; and so generally, as in next verse, happily circumstanced, prosperous. Such passages as Ποῦ, ποῦ καθίζωμ' ἐν καλῶ, τῶν ῥητόρων Ἴν' ἐξακούω, Aristoph. Thesmoph. 299; and ἐν καλῶ τοῦ θεάτρου ἐκάθητο, Ælian. V. H. XI. 13; and ἀναθέντες δὲ τὸν ταῦρον ἐν καλῶ τοῦ ἱεροῦ, Lucian, Phalar. I. p. 735, &c.; make it probable that the stranger meant to speak literally, “we are in a good place now;” in the sense of, “safe from the crowd, and with a fair view;” and that Praxinoe, with a lively quickness which suits her character, imparts the metaphoric sense to the same expression in the ensuing line. This is the view which Wuest. has taken of the passage.

Schaefer, in opposition to Bos, supposes ἐν κάλῳ to be put adverbially for καλῶς, the adjective being in the neuter.

Ib. εἰ μὲς = ἐσμέν, as in v. 89, 91, and *passim*.

74. κῆς = κείς, i. e. καὶ εἰς.

Ib. ὥρα, ἡ, a season, usually in plur. *the seasons*. Εἰς ὥρας is translated by Valcken., Briggs, Dalzell, and others, *hunc in annum*; but the translation *proximum in annum*, as in Plutarch, Pericl. 13, which is given by Passow, Kiessl., and Wuest., seems more correct. It is not unlikely that it originally meant *until* or *during other seasons*, i. e. the seasons of another year. To this view the expressions εἰς ἄλλας ὥρας, in Eur. I. A. 122, and εἰς ὥρας ἐτέρας, Ar. Nub. 562, naturally point. “Huic bene precandi formulæ contrariam formulam, μὴ ὥραισιν vel μὴ ἐς ὥρας ἴκοιο, co-

piose tractavit Casaubon. in Animadv. ad Athen. ii. c. xiv. p. 112. Heinsius, p. 341, eam sumtam putat ab iis qui navigarent ὥραις, i. e. eo tempore quo mare est πλώϊμον. Eustath. in Odys. ι. p. 342, 8, interpretatur πρὸ ὥρας ἐκθερισθείη: ‘ante tempus moriatur.’” *Kiessl.* Valcken., p. 370, Adon., whence Kiessling drew the passage quoted above, appears not sufficiently accurate in adducing μὴ ἐς ὥρας ἴκοιο as a *contraria formula* to that in the text, whether it be rendered, “may you not come in good season,” or “may you not reach next year.” It is probable, however, that the poet intended an allusion to the saying, but improved upon it by the resumption of the ἐν καλῷ. Cf. ἐς νέωτ’, v. 163, and κῆς ἔτος ἐξ ἔτους, Id. xviii. 15.

With ἔρπειν ὥρα κ’ εἶη in v. 26, where ὥρα is in same sense as καιρός, compare v. 147, and ἐπεὶ δ’ ὥρα ἐδόκει ἰέναι. Xenoph. Ἑλλ. vii. p. 366, 29: — ἀλλὰ καὶ ὥρη ἔυδειν. Odys. xi. 330, and *ibid.* 373. St. Paul’s Epistle to the Romans, xiii. 11, ὥρα ἤδη ἡμᾶς ἐξ ὑπνου ἐγερθῆναι. Cf., too, Annot. on v. 26.

The καθ’ ὥραν in Id. xviii. 12, which bears nearly the same sense as ἐν ὥρα, i. e. *tempore justo*, in Id. xxi. 40, has a converse in παρ’ ὥρην, Epigr. ix. 1.

We have the impersonated ὦραι in vv. 103, 104, and Id. i. 150. The student will distinguish ὦρα, *care*, as in Id. ix. 20.

Ib. ἔπειτα, adv. (ἐπὶ εἶτα) *thereafter*; εἰς may be resumed before this, which the Schol. perhaps intended, καὶ εἰς ὥρας καὶ ἐσαεὶ καλῶς εἶης περιστέλλων καὶ τημελούμενος ἡμῶν, but it is unnecessary.

Ib. φίλ’ ἀνδρῶν, so Alcmena addresses her husband in Id. xxiv. 40. Compare ὦ σχέτλι’ ἀνδρῶν, Aristoph. Ran. 1049, ὦ φίλα, ὦ φίλα γυναικῶν. Eur. Alc. 467. Porson, in Pref. to Hecuba, used our text as an instance in support of his emendation, ὦ μιάρ’ ἀνδρῶν for ὦ μιάρωτατε in Aristoph. Vesp. 397. The principle of the construction is laid down thus by Matth. Gr. Gr. § 320: “When a substantive is joined with an adjective or pronoun, where both should be in the same case, the Greeks consider the substantive as the whole, and the adjective as a part of it, and put the former in the genitive, as οἱ χρηστοὶ τῶν ἀνθρώπων. Arist. Plut. 490,

'good men.'... To this head belong *δία γυναικῶν, δαιμόν' ἀνδρῶν, &c.*"

75. *περιστέλλω*, to dress, surround, protect, take care of, as here, and in Id. xvii. 97. Compare Soph. Philoct. 447.

ἀλλ' εὖ περιστέλλουσιν αὐτὰ δαίμονες.

Herodot. ix. 60, ἄριστα περιστέλλειν ἀλλήλους, &c.

76. *φλίβεται=θλίβεται*, as *φλάω* in Id. v. 148 and 150=*θλάω*, is squeezed, crushed. Eustathius, on *Πιάδ* i. pp. 76, 38, observing upon the Æolic *φηρσί*, writes τὸ μέντοι φλίψεται, τὸ ἐν Ὀδυσσεΐα (ρ. 221) καὶ τὸ παρὰ Θεοκρίτῳ ἐν Ἀδωνιαζούσαις Αἰολικὸν καὶ αὐτό.

Ib. *βιάζεν=βιάζου*, imper. mid. here absolutely, to use force, to force one's way, as in Thucyd. vii. 69, βουλόμενοι βιάσασθαι εἰς τὸ ἔξω, ubi Schol. μετὰ βιάς ἐξελθεῖν. To the same effect the Schol. here, Ἄγε ὦ δευλαία, βιάζου, καὶ σὺ ὦθει, ὥστε σε εἰσελθεῖν. In Id. xxii. 9, c. acc. rei, to do violence to, with which compare τὰ σφάγια τὰ Ἡγησιστράτου ἔῃν χαίρειν, μηδὲ βιάζεσθαι, Herodot. ix. 41; and αὐδῶ πόλιν σε μὴ βιάζεσθαι τόδε, Æsch. Sept. c. Theb. 1042.

77. *νυός, ἡ*, (Sanc. *snuca*, Lat. *nurus*) here, as in Id. xviii. 15, a bride. In Homer it means a daughter-in-law, which sense it bears in Mosch. iv. 61, and in gen. any female connected by marriage. Damm derives it from *νέος*, and from it *ἡ νύμφη*, i. e. *ἡ ἀναφανείσα νυός*. Cf. the usage of *γαμβρός* in Gloss. on v. 139.

78. *πόταγε=πρόσαγε*, subintell. *σεαυτήν*, as perhaps in Id. i. 62, come hither.

Ib. *ποικίλος, η, ον*, many-coloured, worked in various colours, as in broidery, &c. In Id. v. 11, the sing. τὸ ποικίλον is used of *νάκος, τό*, a skin, there equivalent to *βαίτη*, a peasant's coat of skin, which occurs in relation to the same article, *ibid.* 15.

Hesychius gives as an explanation of *ποικίλον*,—*ίματιον ζωγραφητόν*, and Photius states τὸ Διονυσιακὸν ἱμάτιον οὕτως ἔλεγον. In Lucian *ποικίλα* occurs more than once in sense of embroidered robes, as in *ποικίλα ἐνδύς*, Timon. i. Wetst. p. 141, § 27, and *ποικίλα ἀμπεχομένη*, Merced. Cond. i. p. 703, § 42. In Æsch. Agamn. v. 899, τὰ ποικίλα, and *ibid.* v. 909, *ποικίλα*, are used of the same

matters that are called εἶματα in v. 894, and ἀλουργίδες θεῶν in v. 919. Hence, and from a comparison of θεῶν περονάματα in next v., with which the τὰ ποικίλα are obviously identical, and a regard to the αὐτὸς δ' of v. 84, which serves as well to distinguish the idol itself from its vestments, as to introduce the chief object of the scene, it may be inferred that τὰ ποικίλα is used here in reference only to the drapery which invested the form and adorned the couch of the idol, and perhaps hung as curtains around it. The commentators have wandered from what appears to me to be the meaning of this passage, perhaps chiefly from their failing to remember that an observance of the ἦθος of these married ladies induces the mimetic poet to represent them as first attracted by those matters which have such fascinations for the sex, and this even before they bestow their attention upon the τριφίλατος Ἄδωνις, whose image they adorn. Thus Wuest. writes: “— in media aula Adonis jacebat in thoro; ubique locorum tapetes strati erant, et picturæ in opere textili Adonidis facta, ut verisimile est, representantes conspiciebantur.” And again, with regard to περόνημα: “Malim tamen stamina vertere; de vestitu enim Adonidis non agi patet ex sequentibus.” What these “sequentia” are is shewn by his note on v. 81: “Voces ζωογράφοι et γράμματα intellige de picturis in opere textili exhibitis.” The ἰμάτιον ζωογραφητόν, given by Hesychius as an explanation of ποικίλον, alone disables this inference. But the commentators may have imagined also that the admiration of these three verses and a half was too much to be bestowed upon the dressing of the idol. The objection more than loses its force when it is remembered that the verses come from the lips of a lady, who describes her labour to adorn her own ἐμπερόναμα in language so strong as

— τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

Besides, we find eight lines in Virg. Æn. v. 250, appropriated to a “chlamys aurata,” on which there was a landscape embroidered, containing a representation of the translation of Gany- mede, with hounds, stags, and aged guardians, and the “præpes ab Ida—Jovis armiger.” Moreover, it may be questioned whether the robes of a saint on his holiday in St. Peter's, would not be

the first, if not the chief object of contemplation to female natives of the place on entering that glorious pile upon such an occasion. This notion of tapestry, in its special sense, being a part of the spectacle which the poet intended to bring before his readers, for which I see no foundation at all, has perplexed those who entertained it more than once in the Idyl; e. g. on v. 112 Warton writes: "Verumtamen ad summum, dictu difficile est, quænam horum omnium vel textura vel pictura vel etiam solidis imaginibus: quænam etiam *sua specie* in apparatissimum spectaculum adhiberentur."

The servants of the temple, it is to be presumed, made but short work of those ὤρια, those "delicacies of the season," which so perplexed the commentators as to whether they were real, *bona fide* good things, or but verisimilitudes; and if the latter, whether produced by the shuttle or the pencil, or in a more substantial representation. Scaliger's practical view of the εἶδατα in v. 115, appears to have at first done an actual violence to Mr. Warton's feelings, "Rejicio penitus hic commentum Scaligeri mirificum."

With regard to the etymology of ποικίλος, Donaldson, p. 348, New Cratylus, observes: "In fact there can be no doubt that -λος, and -ρος are etymologically identical, the latter being only a modernization of the former, as is so often the case; compare *creresco, glisco; ceber, creber; apostolus, apotre, &c.* (See above, p. 111). The very same word, with modified meanings, presents both endings. Thus we have both ποικίλος and πικ-ρός, from the same root, πικ-, "to pierce." It will be remembered that ποικίλος and στικ-τός and even ποικιλό-στικτος are synonyms: the root στιγ-, like πικ-, means "to pierce." Buttm. in Lexil. on αἰόλος, § 4, observes that ποικίλος contrasts with αἰόλος in being "an epithet of things to which the idea of moveableness does not belong," e. g. couches, garments, &c.

79. περόναμα, τό = -νημα. "Theocriteum vocabulum, quod in vulgatis Lexicis non reperitur. Est autem Dorice formatum pro communi περόνημα, -τος, τό, quod proprie quidem idem valet ac ἔργον περόνη πεποιημένον, opus acu factum. Cujusmodi" est illud quod Galli vocant "point coupé," et "tout ouvrage fait à

aiguille:" sed γενικῶς, et καταχρηστικῶς pro quovis opere sumitur, sive sit textile, sive alia ratione factum. Theocr. Idyll. xv. 79. Θεῶν περονάματα φασεῖς, "Deorum opera diceret," *Æm. Port.* This explanation is adopted by Wart., Kiessl., Wuest., &c., but there is little room for doubt that Spanheim (on Callim. Hymn to Apollo, v. 32) was quite correct in rendering περονάματα here "vestes fibulatæ," which is the view taken by Riemer, Schneider, and Passow. Cf. too Smith's Antiquities, in v. *Fibula*.

My reasons for this conclusion are, firstly, that περονάω does not mean *to work with a needle*, but either simply *to pierce*, as with a spear, or *to pin or buckle a garment*; the special sense of περόνη being *the tongue of a buckle or brooch*, as opposed to πόρπη, which is *that part of the buckle in which the περόνη fastens*. Hence the inference is obvious that περόνημα means *a garment fastened with a buckle*. Besides this, which is enough, there is the analogy of πόρπημα, which no one doubts to be *a garment fastened with a πόρπη*, and that of ἱμπερόναμα in v. 34. Moreover, there appears no grounds for imagining that any formation from περόνη could mean "opus acu factum." The Greek for a needle in this sense would rather be βελόνη, or ραφίς, or γραφίς, or ἀκέστρα; from the first of which we find βελονοπώλης, *a needle-seller*, and which is especially deserving of notice, βελονοποικίλτης, in the sense of *an embroiderer*. This general error of the commentators appears to have been occasioned by the misconception with regard to tapestried hangings, and to have been sustained with some by the apparent parallels of τὶ θεῶν δαίδαλμα of Id. i. 32, and Ἔργον Πραξιτέλους of Id. v. 105, and of Odys. x. 223. But the genitive θεῶν implies rather that the mantles were fit for gods to wear, than that they were made by them, though this sense might be procured if desired, without depriving περόναμα of its proper meaning. Moreover Praxinoe would be falling below, rather than rising above her companion's admiration, which is plainly intended by the poet, from the burst of Πότνι' Ἀθαναία, in v. 80, if she conceived mere mortal ἔριθοι and ζωογράφοι to have wrought and decorated the draperies which Gorgo had already pronounced to be the work of divine fingers. For the various conjectural emendations to which the misunderstanding of the text has led, cf. V. R.

Ib. φασεῖς = φήσεις, fut. of φημί, *to say, &c.*

80. σφέ is here the neut. acc. plur. of the pronoun οὔ, οἷ, ξ̄. "In the poets too the form σφέ (abbreviated from σφωέ) occurs, which is sometimes used as the accus. plur. in all genders for αὐτούς, αὐτάς, αὐτά, . . . ; sometimes as the accus. sing., instead of αὐτόν, αὐτήν, αὐτό, . . . also as a pronoun *reflective* for ἑαυτόν . . ." *Matth. Gr. Gr.* §. 147, *obs.* 8.

In *Id.* iv. 3, the Syracusan form ψέ, in sense of αὐτάς, occurs. Buttm. in *Lexil.* § 82, note 14, writes: "It is well known that the pronoun ξ̄ (οὔ, οἷ) had in the old language the digamma, consequently it was *ve*; in Latin it has an *s*, making it *se*. According to an analogy which I have proposed elsewhere (*Greek Grammar*, sect. 16, note 2), I unite these elements into *sve* as the older form, of which σφέ is a bolder pronunciation. From this stem or root, σφ, have arisen the dual and plural of the third person, with all their various lengthened and shortened terminations which are in use; and among the shortened ones sprung up again this same σφέ (see below), which had already the force of a singular; all useful in verse, and everywhere intelligible by the context." Donaldson, *Cratylus*, p. 171, conceives it established "that there was originally a nominative to the reflexive pronouns, οὔ, οἷ, ξ̄, and that this nominative was ζ̄." And p. 173: "It is quite clear, then, that the Greeks had two pronouns, the stronger, aspirated from ζ̄, being used to express the reflexive relation, i. e. relation to something near and immediate; the ζ̄, a synonym for αὐτός, to denote something in which the idea of nearness was not so directly implied." As parallel to these, he compares the Latin *i-s*, expressing the ordinary demonstrative relation, and *hi-c*, "that which is near."

With regard to ψέ, he writes it, p. 176: "The Dorian forms, ψέ, ψίν, deserve notice from their constant appearance in Latin. We have in Ennius *sāpsa*, and in Plautus *eāpse*; in the former word the enclitic is inflected as well as the personal pronoun, and in more modern Latin the form *i-pse* always retains its first syllable unaltered, while the *-pse* is subjected to inflexion in every case."

Ib. ἐπόνασαν = -νησαν, from ποπέω, in sense of *to elaborate, execute with pains or care.* The *Mid.* occurs in a similar sense in

v. 115. The perf. pass. part. in Id. XIII. 14, and Id. XXVI. 7. There does not appear to be any instance of the intransitive sense of this verb in Theocritus.

Ib. ἔριθος, ὁ, also ἡ, as here, a *day-labourer*, a *spinster*, a *worker in wool*; Lat. *quasillaria*. ἔριθοί, ἐριουργοὶ γυναῖκες παρὰ τὸ ἔριον· καὶ ἔριθοι, οἱ ἀμητῆρες, παρὰ τὴν ἔραν, ἀλλαχοῦ δὲ, ἔριθος, παρὰ τὴν ἔριδα. *Eustathius*. "Ἐριθος σημαίνει τὸν ἐργάτην καὶ τὴν γυναῖκα τὴν ἐργαζομένην τὰ ἔρια. *Etymol. M.*

The translation given by all the commentators and by Passow for φιλέριθος in Id. XXVIII. 1, where it occurs as the epithet of a distaff, viz. *fond of wool-spinning, practised therein*, is surely incorrect. The compound rather signifies "dear to the spinster," or "the spinster's friend;" as συνέριθος implies *one who helps a spinster, a fellow-worker*. Cf. *Odys.* vi. 32, *Aristoph. Pac.* 786.

81. ζωογράφος, poet. for ζωγράφος, ὁ, a *painter*, παρὰ τὸ ζῶα γράφειν, in which sense it is often found, as for instance in *Anacreon*, XXVIII.

ἄγε, ζωγράφων ἄριστε,
γράφε, ζωγράφων ἄριστε,
Ῥοδιῆς κοίρανε τέχνης,
ἀπεοῦσαν, ὡς ἄν εἶπω,
γράφε τὴν ἐμὴν ἐταίρην.

Here it means *an embroiderer*. Thus *Etymol. M.* p. 411, 51: Θεόκριτος, ποῖοι ζωογράφοι—ἔγραψαν; οὐχ ὅτι γράμματι χρῆται, ἀλλ' ὅτι τῇ γραφίδι προσκαταξύει. γράψαι γὰρ τὸ ξύσαι.

From *Pollux* vii. 55, we learn that a garment adorned in this way was called ζωωτός, or ζωδιωτός· ὁ δὲ κατασκευτὸς χιτῶν ἐστίν, ὁ ἔχων ζῶα, ἢ ἄνθη ἐνυφασμένα· καὶ ζωωτός δὲ χιτῶν ἐκαλεῖτο, καὶ ζωδιωτός. Compare also *Callixenus ap. Athen.* V. p. 197, B. ψιλὰ δὲ Περσικὰ (τάπητες) τὴν ἀνὰ μέσον τῶν ποδῶν χώραν ἐκάλυπτον, ἀκριβῆ τὴν εὐγραμμίαν τῶν ἐνυφασμένων ἔχουσαι ζωδίων.

A robe with the figures of beasts embroidered upon it was called θηραῖος by the Attics. Cf. also *Blomf. Gloss. on Choeph.* v. 226.

Ib. γράμμα, τό, *that which is written, a letter*, and so, *what consists of written characters, an inscription*; in which sense it is

usually in the plural, as in Id. xviii. 47, Id. xxiv. 103. In Id. xxiii. 46 we find the singular in the same sense. Here it is used to express representations in embroidery, as in

ἐνῆν δ' ὕφονται γράμμασιν τοιαῖδ' ὕφαί.

Eurip. Ion. 1160.

Compare also

ἰδοῦ δ' ὕφασμα τοῦτο, σῆς ἔργον χερός,
σπάθης τε πληγάς, εἰς δὲ θηρίων γραφήν.

Æsch. Choeph. 225, 226.

That the Lat. *pictura* also was applicable to embroidery, as well as to painting, is shewn by Cic. in Verr. iv. 1, “nego ullam *picturam* neque in tabula neque in textili fuisse, quin conquiesierit.”

Compare too, perhaps, “*picturatas—vestes.*” *Virg. Æn.* iii. 483.

82. ἔτυμα, neut. plur. of ἔτυμος (ἔτεός), *true, real*; in which sense the adv. ἐτύμως occurs in Id. xxv. 178. Here it is rendered “*ad vivum expressa,*” *truthfully delineated.* Similarly in the following Epigram of Corinna :

ταύταν γοῦν ἐτύμως τὰν παρθένον ὄστις ἔγραψεν,
αἰκ' αὐδὰν ποτέθηκ' ἧς κ' Ἀγαθαρχίς ὄλα.

And again in this of Nossis, first published by Bentley :

αὐτομέλιμνα τέτυπται, ἴδ' ὡς ἀγανὸν τὸ πρόσωπον
ἄμμε ποτοπτάζειν μειλιχίως δοκέει.
ὡς ἐτύμως θυγάτηρ τᾶ ματέρι πάντα ποτῶκει
ἢ καλόν, ὄκκα πέλοι τέκνα γονεῦσιν ἴσα.

Though it may be questioned if ἐτύμως here does not rather bear its ordinary meaning. Compare also *Hor. II. Sat.* vii. 98 :

“*velut si*

Re vera pugnent, feriant vitentque moventes
Arma viri.”

Ib. ἐστάκαντι = ἐστήκασι, perf. of ἴστημι. Harl. writes: “*Exquisitum est verbum pro εἰσίν.*” But it obviously bears its full meaning in contrast with ἐνδινεῦντι. This termination in -ντι for -σι is supposed to have been the primitive form, with regard to which and the analogy of the dat. plur. of the third declension, and of the participles in -ας, cf. *Matth. Gr. Gr.* §. 195, obs. 2, § 200, 4, and § 39, obs. 2. Compare ᾠδήκαντι, *Id.* i. 43.

Ib. ἐνδινεῦντι = -οῦσι, from ἐνδινέω, in the sense of *to wheel, move about*. In Id. II. 30, 31, the pass. of δινέω occurs, and in Id. XXIIV. 10, the act. in a transitive sense. But no necessity results from this, for reading ἐνδινεῦνται, which Hemsterhusius is understood to have preferred, as δινέω and δινεύω are often found in an intransitive sense, e. g. II. XVIII. 494, 606, XXIIV. 875.

83. ἐνυφαντός, ον, woven in as a pattern.

Ib. ὤνθρωπος for ὁ ἄνθρωπος = the Attic ἄνθρωπος, or, as Dawes would prefer, ἄνθρωπος. Cf. Matth. Gr. Gr. § 54, 1.

84. θαητός = θαετός, admirable. Cf. Gloss. Id. I. 56.

85. ἴουλος, ὁ, down. οὔλος ὁ χροῦς τῶν γενείων, Philox. usually in plural. It appears in the singular, as here, in Æsch. Sept. c. Th. 534, στείχει δ' ἴουλος ἄρτι διὰ παρηίδων.

86. τριφίλατος = -λητος, ον, thrice-beloved, to which τρισέχθιστος is opposed. Compare Θνάσκεϊς ὦ τριπόθατε, Bion, I. 58. VI. 15, and Moschus, III. 52. Compare also Θάσον δὲ τρισοῖζυρὴν πόλιν, Archil. Fragm. LXXXVIII. Wuest. refers for similar compounds to "Ruhken. aliorumque epist. ad Ernest. p. 49." The Schol. offers another explanation also of the epithet τριφίλατος, ὁ πολυφίλητος, ὡς καὶ παρ' Ὀμήρῳ Ἀσπασίῃ τριφίλητος (i. e. τριλλιστος, II. VIII. 488) ἢ ὅτι ὑπὸ τριῶν ἐφιλήθη, Διὸς, Ἀφροδίτης, καὶ Περσεφόνης ἐν ἄδῃ.

Ib. ὅ. This is the Ion. and Dor. relative pronoun used for ὅς. It is also called *the post-positive article*, and is compared with the Angl. *that*, used for *which*. Cf. Matth. Gr. Gr. § 292. In Id. XVII. 4, ὅ is a demonstr. pron. "The two *articles* [i. e. τὰ ἄρθρα, the *definite article* and the *pronoun relative*] are in fact nothing but the old simple *pronoun demonstrative* (*this*), and are frequently employed for it in the works of the ancients in many contexts, even in prose, as is shewn in the *Syntax*." Buttm. Gr. Gr. § 75, obs. 3. "When, however, this pronoun [i. e. ὅ] assumes a distinct personality it takes to itself a nominative, ending like another noun; thus ὁ ἄνθρωπος, ὅς ταῦτα ποιεῖ, "the man who makes these things," = "the man, he (i. e. this man) makes these things." Don. Crat. p. 319.

Ib. κῆν = κὰν, for καὶ ἐν; but κῆν, in Id. vii. 106, and Id. xx. 29, is for καὶ ἦν; κῆγών for καὶ ἐγών, Id. ii. 118; κῆδωκε for καὶ ἔδωκε, Id. iv. 36; κῆκ for καὶ ἐκ, Id. xi. 35; κῆμαυτόν for καὶ ἔμαυτόν, Id. xi. 39; κῆμέ for καὶ ἐμέ, Id. ii. 159; κῆξαπίνης for καὶ ἔξαπίνης, Id. ii. 25; κῆπέι for καὶ ἐπέι, Id. ii. 100; κῆπειτα for καὶ ἔπειτα, Id. xv. 74; κῆϛ for καὶ εϛ, Id. iv. 31; κῆφα for καὶ ἔφα, Id. i. 82; are similar instances of the Theocritean crasis of AE into H.

Thiersch, § cccxxvii., subscribes the *iota* indifferently, whether *i* is in the latter part of the crasis or not, e. g. κῆπειτα and κῆπε for καὶ εἶπε. But it is better to follow the rule, Matth. Gr. Gr. §. 53: "The *i* is not subscribed to the long vowel which arises from contraction, except when it is the last of the coalescing vowels, e. g. κᾶτα from καὶ εἶτα: if it is not the last it is rejected (θλίψις), and κᾶγῶ, from καὶ ἐγῶ, is more correct than κᾶγῶ." κῆπε for καὶ εἶπε, Id. ii. 149; κῆτε for καὶ εἶτε, Id. ii. 150; are examples of the *subscription*.

87. ἀνάνυτα = ἀνήνυτα, neut. plur. adverbially of ἀνήνυτος (ἀνώ), *unaccomplished, endless, aimless*. Cf. ἄκραντα βάζω, Æsch. Choeph. 880, and Μαθόντες δὲ, λάβροι Παγγλωσία, κόρακες ὤς, Ἄκραντα γαρεύετον Διὸς πρὸς ὄρνιχα θεῖον, Pind. Ol. ii. 155, &c.

Ib. κωτίλλοισαι = -λουσαι, from κωτίλλω, *to prattle, chatter*. (Cf. Sanscr. *kath*, Lat. *dicere*, Engl. *quote, quoth, chat, chatter*, Gothic, *quitha*). The adj. κωτίλος occurs in v. 89 with a similar sense; as in Theognis, 295, κωτίλω ἀνθρώπῳ σιγᾶν χαλεπώτατον ἄχθος. In Id. xx. 7, its signification is *wheedling, beguiling*, which is that of the verb in Theognis, 363, and again in

Ζεὺς ἀνδρ' ἐξολέσειεν Ὀλύμπιος, ὅς τὸν ἐταῖρον
μαλθακὰ κωτίλλων ἐξαπατᾶν ἐθέλει.

Ibid. 850.

Κωτίλλοισαι, ἤγουν πολυλογοῦσαι, κωτίλην γὰρ λέγουσι τὴν χελιδόνα, Schol.; with which Valcken. compares "garrula—hirundo," Virg. Georg. iv. 307.

88. τρυγών, ἡ, *the turtle-dove*; τρυγόνος λαλίστερος was said by Menander of a great talker, and so passed into a proverb. In the ninth Ode of Anacreon the Ἐρασμῖη πέλεια observes of herself in the last two verses,

λαλιστέραν μ' ἔθηκας,
ἄνθρωπε, καὶ κορώνης.

Eustathius on Il. II. 175, 40, remarks on τρύζειν, as compared with τρίζειν, τὸ μέντοι τρύζειν, ἀφ' οὗ ἢ τρυγῶν, τραχυφωνότερόν ἐστιν. Compare the following from the Thrason of Alexis ap. Athenæum, lib. IV. p. 133 :

σοῦ δ' ἐγὼ λαλιστέραν
οὐ πώποτ' εἶδον, οὔτε κερκώπην, γύναι,
οὐ κίτταν, οὐκ ἀηδόν' οὔτε τρυγόν', οὐ
τέττιγα.

Virgil happily describes the unintermitting character of this bird's note :

“ Nec tamen interea raucæ, tua cura, palumbes,
Nec gemere aëria cessabit turtur ab ulmo.”

Ecl. I. 56.

With which compare ἔστενε τρυγῶν in Id. VII. 141.

Ib. ἐκκναισεῦντι = -αἰσουςι, 3. plur. future of ἐκκναίω, *to scrape off*; in which sense Herodotus employs it, VII. 239, δελτίον δίπτυχον λαβὼν τὸν κηρὸν αὐτοῦ ἐξεκνησε; also, as here, *to wear out, harass*, like Lat. *eneco*. In a signification similar to this the compounds διακναίω and ἀποκναίω often occur. The former, for example, in Æsch. Agam. 64, and Prom. 94, Aristoph. Pac. 251, Eurip. Alc. 109, Heracl. 297, Med. 164, Iphig. in Aul. 27, &c.; and the latter in Aristoph. Eccles. 1087, Plat. Rep. 406, B., &c. In Theophr. Char. § XXI. περὶ λαλιᾶς, there is a close parallel to our text: καὶ ὅταν γε τοὺς καθ' ἕνα ἀποκναίωσι [i. e. ὁ λάλος], δεινὸς καὶ ἐπὶ τοὺς ἀθρόους καὶ συνεστηκότας πορευθῆναι, καὶ φυγεῖν ποιῆσαι μεταξὺ χρηματίζοντας. And again in Heliodor. III. 4, καὶ σὲ ἀποκναίειν ὠήθην, ἀδολεσχίᾳ τοσαύτῃ προσκορῇ γεγεννημένον; and *ibid.* v. 19, ἠνώχλει πολλάκις καὶ ἀπέκναιε λιπαρῶν. Hence, and from the statement of the Schol. (the genuineness of which, however, Warton doubts), ἐκκναισεῦντι δὲ ἀντὶ τοῦ διαφθεροῦσιν; and from the Schol. in the MS. Flor., ἀποκναίουσιν ἡμᾶς καὶ διαπνίγουσιν, quoted by Valcken., p. 380, B., we may securely translate our text, with Palmer, “*enecabunt nos*,” and dismiss alike the unheard-of verb ἐκναισεῖω, *graviter strideo*, which Æm. Port. and Warton have adopted (who begot it is unworthy of inquiry) to explain the text, and the various alterations of it

which different critics have pleased themselves by proposing. Cf. V. R.

In Id. vii. 110, the mid. aor. of *κνάω*, which is the same as *κναίω*, but more Attic (as *καίω*, *κλαίω* = Att. *κάω*, *κλάω*) occurs, where it is needlessly, not to say erroneously, supposed to be used in a passive sense, and may be rendered, *scratch yourself*. Or, as in Galen the expression *κνᾶσθαι τὴν πλευράν* is found, *χρόα πάντα* may be resumed after *κνάσαιο*. In Blomf. Gloss. on Prom. Vinct. v. 94, it is observed, “*κναίνειν* est *vellicare* ut fullones pannum, ab antiqua forma *κνάω*, *κνήμι*, unde *κνήθω*, *κνάπτω*, et similia;” but no instance is given by the learned commentator of the occurrence of *κναίω* in this special sense, which *κνάπτω* or *γνάπτω* usually express. The first occurrence of the verb is Il. xi. 638, ἐπὶ δ’ αἴγειον κνή τυρόν Κνήστι χαλκείῃ, in the sense of *to scrape* or *grate*. In Herodot. vii. 230, it, like *εκκναίω*, means *to scrape off*, and, as it proceeds into the metaphorical sense, it signifies *to harass*; and again, *to scratch*, *to tickle*. Damm connects with *κνάω* or *κνέω* the German *kneten*, *to knead*; *knauen*, *to gnaw*; and *krauen*, *to claw*, *scratch*; “nam *κνᾶν* vel *κνεῖν* secare et dividere notat (ein zertheilen, *a dissevering*) cum sono aliquo.” Damm in v. My reason for noticing this is to prevent a false association of ideas in connexion with *διακναίω* in the various passages where it occurs in the Greek tragedians. Its true sense will probably be best obtained by falling back, as far as is possible, on the original idea of *κνάω*, as defined by Damm, or by adopting the obvious metaphoric signification.

Ib. *πλατειάσδοισαι* = *-άζουσαι*, from *πλατειάζω*, *to speak*, or *pronounce broadly*, like the Dorians. Thus the Schol.: *Πλατειάσδοισαι*. “*Ἦγουν Δωρίζουσαι πάντα. τὸ γὰρ πλατυάσδοισαι τοιοῦτόν ἐστιν. οἱ γὰρ Δωριεῖς πλατυστομοῦσι τὸ α πλεονάζοντες.*” To the same effect Hermogenes, *περὶ* Id. p. 283: *ὁ γὰρ Θεόκριτος ἀχθόμενόν τινα πεποίηκε Δωριζούσαις γυναιξί, διὰ τὸ πλατύνειν τὴν φωνὴν τῷ α τὰ πλείστα χρωμέναις.* Some observations on the *Πλατειασμός* will be found in the Prolegomena.

89. *Mā*. Eustathius on Il. xi. p. 797, among other *μιμητικὰ φωναί*, classes *καὶ τὸ Mā παρὰ Θεοκρίτῳ*; and Ruhkenius found in the MS. Paris. the following Scholion: *Συρακούσιον τὸ Mā ἐπὶ*

ἀγανακτήσεως λεγόμενον. Analogous to which is the $B\bar{a}$, ἐπίρρημα,—ὅπερ εἰώθαμεν ἀντεμβοῶντες λέγειν, mentioned by Eustathius, in the place above quoted, as preserved from a comedy of Hermippus.

This view of $M\bar{a}$, as an adverb expressive of indignant surprise, is quite consistent with the supposition of its being a short Æol. and Dor. form for $\mu\acute{\alpha}\tau\eta\rho = \mu\eta\tau\eta\rho$, or rather for $\mu\bar{\alpha}\tau\epsilon\rho$, as $\Delta\acute{\alpha}\mu\alpha\tau\epsilon\rho$, the Dor. Vocat. of $\Delta\eta\mu\eta\tau\eta\rho$, was used by the Attics in this way as an exclamation. This is the explanation given by Eustathius on Π. v. p. 428, 52, where, discussing $\mu\alpha\pi\pi\acute{\alpha}\zeta\epsilon\iota\nu$, he asserts: ἐκ τῆς λέξεως ταύτης καὶ ὁ πάππος καὶ πάππας, αὐτὸς ὁ πατὴρ Πᾶς (Valcken. would read Πᾶ) λεγόμενος μονοσυλλάβως κατὰ βρέφους προσφώνησιν, καθά φασιν οἱ παλαιοὶ, ὥσπερ καὶ $M\bar{a}$ ἢ $\mu\eta\tau\eta\rho$. And also by the Schol. on Æsch. Suppl. 887 :

$\mu\bar{\alpha}$ Γᾶ, $\mu\bar{\alpha}$ Γᾶ, βῶᾶν
φοβερὸν ἀπότρεπε.
ὦ βᾶ Γᾶς, παῖ Ζεῦ.

On which the Schol. $\mu\bar{\alpha}$ γᾶ, ὦ $\mu\eta\tau\epsilon\rho$ γῆ. Whether the βᾶ, an abbreviated form for βασιλεῦ, be allowed to stand in v. 889, or, as Valcken. thinks, from the Schol. upon the line, it should be written

ὦ παῖ γᾶς, παῖ Ζεῦ;

we are supplied in either case with an instance of a curtailed form analogous to the $M\bar{a}$, as well as with the parallel of the $M\bar{a}$ itself. This ought not to have escaped Toup. Cf. V. R. The student will bear in mind that the Chorus in the Ἰκέτιδες, being of Argos by extraction,

— Ἄργους γαῖαν, ὅθεν δὴ
γένος ἡμέτερον,

Æsch. Suppl. 16.

may be presumed, with a peculiar propriety, to speak Πελοποννασιστί. The version “per tellurem,” which Wuest. retains, belongs rather to the δᾶν in Id. iv. 17, and Id. vii. 39, which see.

Ib. τίν = σοί, as in v. 109, and *passim*. In Id. xi. 39, 55, and 68, it is used for σέ. These instances, and one in a fragment of Corinna, which appears in Apollonius, p. 555, are adduced by Hermann (Opuscula, vol. i. p. 257) in support of τίν being the accus. in Pind. Pyth. viii. 97. Τίν is always orthotoned, and, to

use the words of Hermann, *ibid.* “personæ distinguendæ inservit.” When the enclitic dative is required *τοί* or *σοί* is used. Hence this distinguished critic (*Opuscula*, vol. v. p. 111) corrects in *Id.* *xxi.* 28,

— ἀλλὰ τὸν ὕπνον

ἀ φροντίς κόπτοισα μακρὰν τὰν νύκτα ποιῆει τιν,

τίν into *τοί*: “Non enim encliticum est *τίν*, in quo nec Buttmannus quidem levitatis culpam effugit in *Gramm. Gr.*, vol. i. p. 295.” Meineke adopts the emendation, but it would be better merely to restore the accent to *τίν*, for it is there emphatic by contrast, on which see Thiersch. § ccv. 14; and so Kiessl. exhibits the text. Similarly *τύ* ends the line in *Id.* *xx.* 40. *Τίν* is long in Theocritus, short in Pindar. If the dat. *ἴν* (or *ἶν*), *sibi ipsi*, be found also as an accus., and the accus. *νίν* be discovered as a dative, we will have two parallel anomalies—the one strictly, the other inversely—to this of the dat. *τίν* appearing also as an accusative. On *νίν* for *αὐτῶ* cf. *Matth. Gr. Gr.* § 146, 2, obs.; on *ἴν*, see Ellendt. *Lex. Soph.* The discussion on the connexion between the accusative *-m*, *-n*, and the old locative ending *-n*, is thus summed by Donaldson (*New Cratylus*, p. 316): “We conclude, then, that the sign of the accusative case in Greek, Latin, and Sanscrit is the oldest form of the locative [in its special sense = dative] assigned to express general objectivity, its use as a particular locative being retained only in certain pronouns [viz. in *ἐμίν*, *τίν*, *ἴν*, &c. = *ἐμοί*, *τοί*, *οί*, &c.], and its place being supplied in other words by the termination *i* when a particular position was to be described.”

Now, although a defence could be made in favour of *τίν* being in its usual case in the three passages in *Id.* *xi.*, viz.—1, that of the general analogy, for, not to speak of other writers, it occurs in the dative seventeen times, at least, in Theocritus; 2, that it is in the dative a few lines (v. 29) before the verse in which it is supposed to appear in the accusative, v. 39; 3, that in each passage it can be explained with more or less plausibility as a dative, viz. in v. 39, we might take *τίν* in connexion with *τυρίσδεν* in the preceding line, and compare *τίν γὰρ ποταίσομαι* in *Id.* *ii.* 11; not to speak of J. H. Voss’s emendation of *κῆμαντῶ*, which endeavours to destroy, not meet, the difficulty; nor of T. Briggs’ notion

of governing the *τίν* on *ἀμᾶ*, which he gave up afterwards with such emphatic repentance: "equidem semper credebam *τίν* hoc loco ab *ἀμᾶ* regi: sed perperam, ut videtur." Again, in v. 55, it might be urged that *ποτί* occurs with the dative very frequently in Theocritus as in other writers, and that, as here, the lover would desire not merely to go to, but also to remain with the object of his passion, the peculiar sense of *πρός* with the dative may have been desired, *scil.* that of motion towards, followed by rest in, as in *λαβεῖν ποτί οἷ*, *to take to one's bosom*, Π. xx. 418; and so, lastly, in v. 68, it might be pressed either that *ποτί* was separated from *εἶπεν*, and *τίν* the dative on the compound verb, as *οἷ* is on *ποτιμυθήσαιο* in Id. xxv. 66,

*μή τι οἷ οὐ κατὰ καιρὸν ἔπος ποτιμυθήσαιο
σπερχομένῳ*

or, that *ποτί τίν* was here used in the sense of *in thy presence*, according to the analogy of *πρός τοῖς κριταῖς*, *in presence of the judges*. Although, I say, a defence might be made in favour of *τίν* following the general rule in these three instances, yet, as in the first case, it is probably better to govern it as an accusative on *αἰδῶν*; and, as in the second, the analogies are decidedly in favour of *ποτί* taking an accusative after a verb of motion (compare Id. i. 106, Id. xi. 42, Id. xxv. 60, &c.); and in the last also the general usage asks the accus. after *ποτί*: and since again instances are supposed to be found of parallel anomalies in the case of *νίν* and *ἴν*: the analogy of the anomalies may be allowed to triumph over the direct analogy in the case of *τίν*. It may be added that Boeckh and Dissen make *τίν* the dative in the passage in the Pyth. viii. The fragment of Corinna may be waived, for no one would use it except as a make-weight.

90. *πασάμενος*, 1st aor. part. of *πάομαι*, *to get, acquire*. This verb is only found in aor. *ἐπάσάμην*, and perf. *πέπαμαι*, and 3 sing. pluperf. *πέπατο*, and is used exactly like *κτάομαι*, *κέκτημαι*. The aor. *ἐπάσάμην* belongs to *πατέομαι*, *to eat*, and the perf. *πέπασμαι* to the same: *πάσσω* likewise yields this form. The verb occurs again in Id. x. 32.

Αἰθέ μοι ἦς ὅσσα Κροῖσόν ποκα φαντί πεπᾶσθαι.

91. εἰδῆς, *you may know*. The conjunctive present; οἶδα (properly the perf. 2, with the augment thrown aside, of εἶδω, *obs. to see*, and so in sense, originally *I have seen*, and, consequently, *I know*) being used as its indicative pres. Εἰδῆς occurs again, Ep. xx. 6; οἶδα in Id. vii. 99, &c., and its part. εἰδώς in Id. xxv. 37, which supposes a form εἶδα = οἶδα, as εἰκώς is the part. of εἶκα, of which the form εἶκα is still extant. The pluperf. ἤδειν in imperf. sense in Id. xxiii. 4, and Id. xxv. 81. From this verb the student will distinguish the aor. 2, εἶδον, which retains the original meaning of the obsolete εἶδω (*Lat. video*, and connected with the Sanscr. *Vid. scire*, Germ. *wissen*, our *to wit*, or *wot*). It occurs in v. 25, in Id. ii. 77, &c. In Id. ii. 25, Buttmann (*Irregular Verbs*, p. 79) conceives that εἶδομες is the present, and observes upon it: "The later poets were the first, from misunderstanding, perhaps, the Homeric language, to use εἶδω in the exact sense of *to see*; εἶδομες as a present, Theocr. Id. ii. 25." Now, with all submission, it makes as good, if not better, sense in that passage as an aor., which we may conclude it to be, as it occurs in fifteen passages of Theocritus where it must be an aor., and never in one, except this, where it could be imagined to be a present. In Id. xxiv. 53, the aor. 2, mid. occurs with active sense, as in Homer. In Id. xiii. 60, and in Moschus, ii. 151, its sense is *seemed*, as in Il. i. 228, viii. 555, and xii. 103. In Id. iii. 27, we find a new future, ἰδησῶ, which bears the same relation to ἰδεῖν that εὔρησω does to εὔρειν.

Ib. εἰμέες = ἐσμέν.

Ib. ἄνωθεν, *from above, above*, Id. viii. 19, 22, where it is the opposite of κάτω. Upon the origin of which employment of adverbs in *θεν* for their primitives, Lobeck observes (on Phrynichus, p. 128): "Multorum adverbium in *θεν* terminatorum primitiva nulla esse, ut ὑπερθεν, ἐνερθεν, &c., quæ necessario in utraque significatione assumpta sunt, eoque etiam *reliqua* vi quadam coherentiæ secum traxerunt."

"Ἡ ἕξωθεν εἶσω τῷ φέροντι μέμψεται,
Sept. c. Th. 560,

is a parallel only in form, for εἶσω implies motion. Hence *from the beginning*, like the Latin *ex alto*, hence *by extraction*. Cf. Id. xxii. 164, and χαῶν τῶν ἐπάνωθεν, *men of the olden time*, Id. ii. 5. Upon

the inseparable part. -θεν = -θε, -θα, see Don. Crat. p. 270, and upon -δε, id. p. 189.

92. λαλεῦμεν = λαλοῦμεν, from λαλέω, to talk or prattle, as in Id. xx. 6 and 7, and Bion, vi. 8, Moschus, iii. 6. The following passages, in the first of which it is contrasted with λέγειν, to speak, and in the second with φράζειν, to intimate or convey knowledge, define its sense:

λαλεῖν ἄριστος, ἀδυνατώτατος λέγειν.

Eupol. Dem. 8.

and λαλοῦσι μὲν οὗτοι, φράζουσι δὲ οὗ, Plut. 2, 909, a. In Id. v. 34, the locusts λαλεῦντι, and the cypress trees in that exquisite line in Id. xxvii. 57,

ἀλλήλαις λαλέοντι τὸν γάμον αἰκυπαρίσσοι.

In Id. xx. 29, it is applied to playing on an instrument. Passow destroys the charm of all these passages by erroneously deducing, from a consideration of them, that the verb strictly means "to make a babbling, prattling sound, as monkeys and dogs," and hence that it is employed in the sense of to twitter, chirp, &c. &c. Now it is far more probable that its original use was confined to an idle or playful employment of the human voice, and then, by a natural transition, applied to sounds that resembled such careless intonations. This is the more natural, and, it is unnecessary to add, the more poetical view; but we can further prove that the verb was so understood by Moschus. In the Dirge of Bion, v. 47, we find

Ἄδονίδες, πᾶσαι τε χελιδόνες, ὡς ποκ' ἔτερπεν,
ὡς λαλεῖν ἐδίδασκε, . . .

Now the poet could not have intended to convey that Bion had been teaching these birds to chirp or twitter! Cf. Lat. lallare, Germ. lallen, our lull, lullaby. Compare the use of Lat. loqui, vox, queror, &c. &c.

93. Δωρίσδεν = Δωρίζειν, to imitate the Dorians in life, manners, dialect, music, or dress; to follow the Dorian fashion. Kiessling's version, dorissare, is more correct than that of Dorice loqui, which Th. Briggs also retains. So M. Gail: "Il est permis, je pense, a des Doriennes d'avoir l'accent Dorique;" and so all the English versions. But it is more humorous, as it is more faithful

to the literal meaning, to understand the word as expressing a comprehension, of which Πελοποννασιστὶ λαλεῖν is but a part: "The Doric fashion, I presume, is permitted to the Dorians."

"Who Dorians are, I wot, may Doric be."

Our lady of Sicily syllogises with a sufficiently hoity-toity air. Thus: "The Dorians, it is to be presumed, may Dorize. To speak *a la Peloponnese* is to Dorize. With your good leave, Mr. Stranger, we, Dorians (Syracuse our native town, Corinth the land of our ancestors, ὡς καὶ ὁ Βελλεροφῶν), we, we repeat, Πελοποννασιστὶ λαλεῦμες." Is it to be wondered if ὄνθρωπος ventured no further observations?

Ib. Δωριεύς, ἕως, ὁ, a Dorian, a descendant of Δῶρος : in plur. the Dorians.

94. φύη, 3 sing. opt. aor. 2, of φύω. "If this optative had followed strictly the analogy of verbs in -μι, the optatives in -είην, -αίην, -οίην, would have required the corresponding termination to be -σίην; but as this diphthong is never found before a consonant, the passive optative could not be -σίμην, -σίτο, and therefore, to preserve conformity, the active was written φύην, not φύίην. Compare ἐκδύμεν for ἐκδυσίμεν, p. 73, and Buttm. Lexil. p. 425, with note." Buttm. Irreg. V. p. 261. The general rule with regard to the signification of this verb is, that it has three trans. tenses, viz., the pres. fut. and aor. 1; and three intrans., viz., aor. 2., perf., and pluperf. But in Id. iv. 24, and Id. vii. 75, the pres. φύονται occurs in the intrans. sense. Cf. Il. vi. 149. On the other hand, in Id. xvii. 79, the same tense bears its usual meaning. The aor. 1. conj. appears in Id. ix. 30, the aor. 2. in Id. xiii. 47, Id. xxii. 213, and Id. xxv. 39; the perf. in Id. xxv. 20; the pluperf. with the reduplication alone, without the augment, as in Homer, in Id. v. 33, 93, Id. xi. 1, Id. xiii. 40, and Id. xxii. 40. The pres. conj. pass. or mid. occurs in Id. viii. 68. The following remarks as to the etymology and quantity of the verb are given from Passow in v. "With φύω compare the Sanscr. bhū and Pers. bu, esse; old Lat. *fuo, whence fui, fuerim, fuero, the fuas, fuat of Plautus, and fio, then also fetus, fætus, fænus, fænum, perhaps, too, fundo, and φέρω, fero, &c.

[“It holds in general that υ is short before a vowel, i. e. in pres.

impf. and Ep. forms of perf. *πεφύασι, πεφύως, &c.*; (Cf. in our author, Id. iv. 24, Id. vii. 75, Id. viii. 68, Id. xxv. 20); *ū* before a consonant, i. e. in all the remaining tenses: (Cf. Id. ix. 30, Id. xiii. 47, Id. xxii. 213, Id. xxv. 39, &c.) later Poets, however, like Nic. Al. 14, Dion. P. 941, 1013, use *ū* also in pres. and imperf. (Cf. Id. xvii. 78.) Sometimes even in thesi, as Nic. Al. 506, Dion. P. 1031. So, too, in the compounds."] (Cf. *ποτεφῦετο*, Id. xxi. 46.)

Ib. *Μελιτώδης* (*μέλι, εἶδος*), like *honey*, a name of Proserpine, like Lat. *Mellita*. *Μελιτώδες δὲ τὴν Περσεφόνην φησὶ κατ' ἀντίφρασιν, ὡς καὶ κόρην· διὰ τὸ τὰς ἐταίρας αὐτῆς καὶ τῆς Δήμητρος μελίσσας λέγεσθαι. Schol.* Then also Porphyrius de Nympharum autro, καὶ τὰς Δήμητρος ἱερείας ὡς τῆς χθονίας θεᾶς μύστιδας, *Μελίσσας οἱ παλαιοὶ ἐκάλουν, αὐτὴν τε τὴν κόρην Μελιτώδη.* The appeal to Proserpine is natural, as well on account of the Sicilian extraction of the lady (compare the *Mā* of v. 89), as also, perhaps, from the reason assigned by Muretus, "optat mulier a Persephone, quæ partibus præest, &c."

Ib. *ἀμῶν = ἡμῶν.*

Ib. *καρτερός* (*κάρτος*), = *κρατερός, strong, brave*, occurs as an epithet of a warrior in Id. xvii. 26, Id. xxii. 140, &c.; of a spear, Id. xxii. 184; of a feat of arms, Id. xxv. 176. In Id. i. 41, τὸ *καρτερόν* is used adverbially, in sense of *with all his strength, amain, κατὰ τὸ καρτερόν, ἡγουν κατὰ πᾶσαν αὐτοῦ τὴν ἰσχύν. Schol.* Here it governs the gen. *ἀμῶν*, in sense of *possessed of, lord over us.* Thus the Schol. *μηδεὶς γένοιτο, ᾧ Περσεφόνη, ἄλλος ἡμῶν κύριος.* A fragment of Archilochus quoted by Eustathius, exhibits the same construction: Ἄσις καρτεροὶ μηλοτρόφου. Other instances are adduced by Suidas, from the modern writers: e. g. *αὐτὸς ἐγὼ, ἐν ᾧ ἔτι Ἀρμενίας καρτερός ἦν.* Compare "Diva potens Cypri," Hor. i. Od. iii. 1, Od. xxv. 14. "Tempestatumque potentem," Virg. Æn. i. 80. "Ut potentes rerum suarum atque urbis, Pœnum pro Romano acciperent." Liv. lib. xxiii. c. 16. Valcken. and Kiessl. seem to err in considering Odyss. xv. 534, as a parallel case. Wuest. compares *τούτων ὑπέτεροι* in Id. xii. 22.

95. *Πλάν = πλὴν*, as prep. c. gen. (strictly from *πλέον*, and, so) *more than*, hence *except*. When found with any other case

than gen. it is regarded as an adv. Id. v. 84, where it is in construction with *δύο*, though *Æm. Port.* would have it otherwise, may or may not be parallel, as *δύο* is often indecl. In Id. xiv. 53, it appears as an adv. followed by a finite verb, without *εἰ* or any other conjunction, which is a less usual combination. Compare Soph. Trach. 41, *πλὴν ἄποιχέται*, *Æd. Col.* 1643, which, however, is not closely analogous, and Xen. An. 3. 31, 26.

Ib. *ἀλέγω* (akin to *ἄλγος*, cf. Buttm. Lexil. p. 132, usually derived from *α*, copul., *λέγω*, to count with), an Ep. word, only used in pres., rarely without a negat., as in Il. ix. 504, generally with it, as here and in Id. xxvi. 27, and in Hom. passim. So also in that exquisite passage in the fragments of Simonides, where Danae addresses her boy. Its beauty may apologize for its introduction:

*ὦ τέκος,
οἶον ἔχω πόνον, σὺ δ' ἄωτεις, γαλαθηνῶ τ'
ἤτορι κνώσσεις ἐν ἀτερπεῖ δώματι,
χαλκιογόμφῳ δὲ, νυκτιλαμπῆ,
κυανέῳ τε δνόφῳ, τὺ δ' ἀναλέαν
ὑπερθε τεὰν κόμαν βαθεῖαν
παριόντος κύματος οὐκ ἀλέγεις,
οὐδ' ἀνέμου φθόγγων, πορφυρέῳ
κείμενος ἐν χλανίδι, ...*

In the editor's limited search he has found no instance of the construction *οὐκ ἀλέγω μὴ* . . .

Ib. *ἀπομάξῃς*, aor. 1, conj., from *ἀπομάσσω*, to wipe off, to wipe clean; also to wipe off or level corn in a measure, level with a strickle, in which sense *ἀπομεμαγμένην* is understood as an epithet of *χοίνικα* in Lucian, as quoted by Valck. Adon. p. 388. A. Passow considers *κενεὰν ἀπομάξαι* (sc. *χοίνικα*) an equivalent to "to lose one's labour," in this passage.

96. *ἀείδω*, to sing (the Att. form *ᾄδω* occurs in Id. i. 148, Id. xiv. 30, Id. xvii. &c.), occurs absol. Id. iii. 52, Id. vii. 41, &c.; is followed by the dat., in sense of to vie with one in singing, Id. viii. 6, by the same case, in sense of to sing to gratify another, Id. ix. 14, 29, &c.; appears c. acc. rei, Id. i. 61, Id. vi. 4, 20, &c., c. acc. pers. as here (or *τὸν Ἀδωνιν* may be considered the title of the song, see on v. 98), Id. xi. 13, Id. xvi. 3, 4, Id. xvii.

115, &c. It is employed metaph. of the ringing of a stone when struck in Id. vii. 26; and in Moschus, v. 8,

ἔνθα καὶ, ἦν πνεύσῃ πολὺς ὄνεμος, ἀ πίτυς ᾄδει.

The Dor. fut. ἄσῶ occurs in Id. i. 145.

97. Ἄργειος, εἶα, εἶον (Ἄργος), *Argive*. Occurs in Id. xiii. 49, Id. xvii. 53, &c. In Id. xxiv. 76, it appears as here, without the fem. noun being expressed, σέβας δ' ἔσῃ Ἀργεῖαισιν. The Schol. seems to have taken it as a proper name, like Φρυγία in v. 42. Ἄδηλον τίς ἢ ποιήτρια αὐτῆ· ἐνιοὶ δ' Ἀργείας αὐτὴν φασὶν εἶναι θυγατέρα, ὁμώνυμον τῇ μητρὶ· εἶναι δὲ ἐκείνην Σικυωνίαν.

Ib. πολὺιδρις, ὁ, ἡ, *having much knowledge*. The ὄσσα ἴσασι of v. 146. coincides with this epithet.

Ib. ἀοιδός, ὁ, as (ἀείδω) in Id. v. 80, Id. vii. 38, &c. Here fem. as CEd. Tyr. 36, Eur. Phœn. 1507.

98. ἄτις = ἦτις, from ὄστις, *whosoever, any one who*: "Strictly differing from ὄς, as Lat. *quisquis, quicumque*, from *qui*:.... ὄστις sometimes refers to a definite object, but never without some general notion therein implied, as τελευταῖόν σε προσβλέψαιμι νῦν, ὄστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, 'May I see thee now for the last time, since I am one who was born from unlawful wedlock,' like Lat. *ut qui*. Herm. Soph. O. T. 688." *Passow*. Compare Id. xxii. 68, Id. xxv. 109, 193, 219. Cf. Matth. Gr. Gr., § 483, b. Perhaps the closer approximation of ὄστις to the simple sense of ὄς may be explained by supposing the sense of the τας prefixed; e. g. in this passage *the person who*.

Ib. Σπέρχης, ὁ. Cf. Annot.

Ib. ἰάλεμος, ὁ (probably from the cry ἰή, ἰαῦ), *a wail, lament, dirge*. *Passow* explains it here as an adjective, in sense of *hapless, melancholy*, but cf. Annot. Cf. *Literature of Ancient Greece*, by K. O. Müller, p. 18; Müller's *Dorians*, ii. ch. 8, § 12 (vol. ii. p. 366, English translation), and Thirlwall, *Philol. Museum*, vol. i. p. 119.

Ib. ἀρίστευσεν = ἠρίστευσεν, from ἀριστεύω, *to be the best*. In Id. xii. 27, it appears with the dat. of that in which the excellence is shewn; in Id. xvii. 45, with the same, and also with gen. of those who are excelled: heedless of which latter usage, *Casaubon* fell into the error of connecting Σπέρχην with ἀρίστ.

in sense of "Surpassed Sperchis (thus supposed to be a singer) in the performance of the Ialemos" (cf. Annot.); Bayer, too, by a similar mistake, renders thus, "quæ anno superiori Sperchin qui mortuum Adonidem lugebat, canendo superavit," understanding τὸν Ἰαλέμον in sense of "illum qui defunctos luget."

99. φθ εγξείται = φθέγξεται, fut. of φθέγγομαι, dep. mid. (perhaps connected with φέγγος. as φημί with φαίνω, φάος), to utter a sound, or voice. It is used in Homer only of the human voice. In Id. XIII. 62, it is employed to express the cry of a fawn; so in Herodotus of the neighing of a horse, lib. III. 84. It occurs again in Id. XIV. 22, and Id. XXII. 117. In Id. XVII. 137, it has the acc. cognate, as here.

Ib. διαθρύπτεται. The active voice of the simple verb θρύπτω occurs in the original sense, to break in pieces, in Id. XVII. 10, which is a rarer usage. From this sense it readily passed, like Lat. *frangere*, into that of to weaken, enervate, with which signification its pass. was frequently employed, as also that of διαθρύπτω. Hence in the mid. of both (the δια only increasing the force, for Jacobs justly rejects Valcken.'s idea, that this is an instance of διά in comp. expressing contention, and that therefore the force of the expression in Id. VI. 15, is, "delicias faciendo tecum contendit"), to give one's self airs, bear one's self proudly, play the coquette. In which sense ἐνδιαθρύπτομαι also occurs with the dative in Id. III. 36. In the passage before us the verb has been variously interpreted: "Intellige motum quendam petulantem cantrici audaculæ, jam ad canendum se componentis et Cantilenam Adonideam incipere parantis. Quod solent cantrices scenicæ, et mercenariæ. Vel intelligas præludia, cum Latino interprete, vocis nempe leviuscula quædam, pro lubitu, tentamina, in quibus edendis, quasi lasciviebat hæc nostra cantrix Argiva." *Wart.* So Passow: "She is beginning her airs and attitudes." Kiessl. unites both senses with a correction: "Motus petulans ab hoc loco prorsus est alienus; potius, mollibus motibus et præludiis se accingit ad Adonidem canendum." Similarly Spohn understands διαθρύπτεσθαι as equivalent to κατατήκεσθαι: "Ut id in quo cantatrix διαθρύπτεται, tum corporis habitu et vultu oculisque, animi indicibus, tum musicis modis

exprimeretur." Blomfield (Gloss. Prom. Vinc. v. 919) conceives that the use of the word in this passage is parallel to that in the Prometheus, which may well be questioned; and that its sense may be best expressed (Angl.) by "to give one's self airs;" so that here "Sensus est, *corpus ad cantandum delicate componit*, vel, ut nos diceremus, *already she draws herself up*," which is Warton's sense, not very well expressed. As there does not appear to be any example extant of *διαθρύπτομαι* being applied to express the character of a musical performance, it is hazardous to adopt the view that it is contemplated here, either solely or partially, although the analogies of other languages may be quoted in favour of this opinion. Thus we speak of the *voluptuous cadence*, the *luxurious movement*. Hor. Art. Poet. 211:

"Accessit numerisque modisque *licentia* major;"

and so the Italian terms of music are, as indeed necessity requires, of a metaphoric nature, thus *capricciosamente*, &c. We read of a great performer *coquetting* with his theme before he flings the passion of his soul, and power of his instrument, into its full development and execution. But these are too loose analogies to convince, and are mentioned here only in anticipation of such suggestions occurring to another. Again, the sense put upon *διαθρύπτεται* by the version "*corpus ad cantandum delicate componit*," seems rather opposed than sustained by the other passages in which it is found. To be brief, there is nothing in the word itself, nothing in its contexts, to induce the belief that it contains any idea of its action being preliminary to any other action. The present tense, no doubt, implies the beginning of the proper action of the verb itself, and it is well known that the hymns of the Greeks were accompanied by gesticulation and rhythmical movement adapted to the character of the compositions, which in turn derived their own peculiar tone from the qualities of the deity whose worship they celebrated. Perhaps, then, we ought to render the words here, "She is already beginning the soft, impassioned gesticulation." Cf. Georg. i. 350:

"Det motus incompósitos et carmina dicat."

100. *δέσποινα*, ἡ, a peculiar fem. of *δέσποτης*, a *mistress*, Lat.

hera. In Att. it is often found in connexion with the names of goddesses, e. g.

οὐ γὰρ, μὰ τὴν δέσποιναν, ἦν ἐγὼ σέβω
 μάλιστα πάντων, καὶ ξύνεργον εἰλόμην,
 Ἐκάτην,

Eur. Med. 398.

ἀλλ', οὐ μὰ τὴν δέσποιναν Ἄρτεμιν, θράσους
 τοῦδ' οὐκ ἀλύξεις, εὗτ' ἂν Αἰγισθος μόλη.

Soph. Electr. 626.

δέσποινα πολυτίμητε Δήμητερ φίλη,
 καὶ Περσέφαττα, &c."

Aristoph. Thesm. 286.

Thus also in *Id.* ii. 162. *Virg. Æn.* iii. 113, may be considered to supply a parallel use of the Lat. *domina*. The "Regina" applied to Venus by *Hor.* iii. *Od.* xxvi. 11, is analogous, if we suppose *δέσποινα* to be employed in the sense of *princess, queen*, which is a frequent use of the word. Thus also of Calliope, iii. *Od.* iv. 2. In i. *Od.* xxx. 1, it is also used of Venus, but with the genitive, and so of Luna in *Carm. Sæcul.* 35.

Ib. Γολγῶς = -ούς, acc. of Γολγοί, a city of Cyprus, famed for the worship of Venus. The Schol. read the name in the sing. Γολγὸς πόλις Κύπρου, ὠνομασμένη ἀπὸ Γολγοῦ τινὸς Ἀδώνιδος καὶ Ἀφροδίτης.

Ib. Ἰδάλιον, a city of Cyprus sacred to Venus. It was the name also of a mountain and grove in the vicinity of the town. Cf. *Æn.* i. 680, 693, v. 760, and x. 52.

100. ἐφίλασας = -ησας, aor. 1. of φιλέω. The use of the aor. here probably comes within the scope of this observation in *Matth. Gr. Gr.* § 497: "It is often optional whether a writer will express or not the continuance of the state produced by a past action, because this may be self-evident, or it may have been his design to direct attention chiefly to the action itself. Hence the aorist is often found where properly the perfect should have been used." This verb expresses a similar attachment to locality in *Id.* xvi. 105. (Compare the "amabit" in *Virg. Ecl.* v. 76, and "coluisse" in *Æn.* i. 16). It appears in its ordinary significations of *to love*, and *shew signs of love*, esp. *to kiss*, repeatedly in *Theocritus*.

101. αἰπεινός, ἢ, ὄν (αἰπύς), *lofty, steep*.

Ib. Ἐρυξ. πόλις Σικελίας, ἀρσενικῶς, Stephan. Byzant. ἀπὸ Ἐρυκος τοῦ Βούτου καὶ Ἀφροδίτης, Schol. The epithet does not decide whether it was the town or the mountain of this name that the poet intended, but Virgil understood the latter :

“Tum vicina astris Erycino in vertice sedes
Fundatur Veneri Idaliæ.”

Æn. v. 759.

Cf. “Erycina ridens,” Hor. I. Od. II. 33 :

“Tu quoque, quæ montes celebras, Erycina, Sicanos,
Nam tua sum, vati consule, Diva, tuæ.

Ovid. Her. xv. 57.

Ib. Ἀφροδίτα, *Venus, the foam-born.* Her story is best told in the Homeric hymn, E, which solicits a comparison with the text, as well on account of the repeated occurrence of gold in the description of her ornaments, as also because the Ὠραι are mentioned there too as ministering to the wants and wishes of the goddess. As here they have led (ἄγαγον) Adonis to her, so in v. 15 of the hymn, they conduct the queen of beauty herself, arrayed for conquest, in her first visit to the skies, ἦγον ἐς ἀθανάτους

Εἰς Ἀφροδίτην.

Αἰδοίην, χρυσοστέφανον, καλὴν Ἀφροδίτην
ἄσομαι, ἢ πάσης Κύπρου κρήδεμνα λέλογχεν
εἰναλίης, ὅθι μιν Ζεφύρου μένος ὑγρὸν ἀέντος
ἦνεικεν κατὰ κῦμα πολυφλοίσβοιο θαλάσσης,
ἀφρῶ ἔνι μαλακῶ. τὴν δὲ χρυσάμπυκες Ὠραι
δίξαντ' ἀσπασίως, περὶ δ' ἄμβροτα εἴματα ἔσσαν
κρατὶ δ' ἐπ' ἀθανάτῳ στεφάνην εὐτυκτον ἔθηκαν,
καλὴν, χρυσείην· ἐν δὲ τρητοῖσι λοβοῖσιν
ἄνθεμ' ὀρειχάλκου, χρυσοῖό τε τιμήεντος·
δειρῆ δ' ἀμφ' ἀπαλῆ καὶ στήθεσιν ἀργυφέοισιν
ὄρμοισι χρυσείοισιν ἐκόσμεον, οἷσιν περ αὐταὶ
Ὠραι κόσμηθεν χρυσάμπυκες, ὀππότ' ἴοιεν
ἐς χορὸν ἡμερόεντα θεῶν καὶ δώματα πατρός.
αὐτὰρ ἐπειδὴ πάντα περὶ χροῖ κόσμον ἔθηκαν,
ἦγον ἐς ἀθανάτους· οἱ δ' ἠσπάζοντο ἰδόντες,
χερσὶ τ' ἐδεξιόωντο, καὶ ἠρήσαντο ἕκαστος
εἶναι κουριδίην ἄλοχον, καὶ οἴκαδ' ἄγεσθαι,
εἶδος θαυμάζοντες ἰοστεφάνου Κυθρείης.

* * * * *
χαῖρ', ἐλικοβλέφαρε, γλυκυμείλιχε· δὸς δ' ἐν ἀγῶνι
νίκην τῷδε φέρεσθαι, ἐμὴν δ' ἔντυνον ἀοιδίην·
αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ' ἀοιδῆς.

102. οἷος, *such as, what sort of?* Lat. *qualis*, relat. pronoun, correlative to ποῖος, interrog. and indef., and to demonstr. τοῖος. In an independent sentence, as in the text, it serves as an exclamation expressing astonishment at something unusual, &c., which usage was probably, in its origin, elliptical, and may be developed by supplying θαυμάζω, ὅτι τοῖον—οἷον, or the like. Thus οἷα in Id. xvii. 34, οἷον in Id. xxv. 78, &c. In v. 121 it appears in its relative sense, and so in Id. xviii. 20, &c. In Id. xvii. 15, οἷός τε occurs in the sense of *able*. Of the τέ, Buttm. Gr. Gr. § 149, gives the following account: "But the *particle* τέ most commonly comes after all kinds of *relatives*, because in the old language they all were merely forms of the *pronoun demonstrative*, which through this τέ obtained the connecting power, and thus became the *relative* which. As soon, however, as these forms were exclusively allotted to the *relative* signif., the *particle* τέ was dropped as superfluous. Hence we often find in Homer ὅς τε, ὅσον τε, &c., instead of ὅς, ὅσον, and the like. The particles ὥστε and ἄτε, and the expressions οἷός τε and ἐφ' ᾧ τε (§ 150.), of the common language, are a remnant from the ancient usage." Cf. too Don. Crat. p. 263. The neut. plur. οἷα is often used for ὡς, e. g. v. 49, Id. xvii. 105, &c. From this word οἷον, *only*, Id. xxv. 199, from οἷος, *alone*, must be distinguished.

103. μαλακαίπους, οδοσ, ὁ, ἡ (μαλακός), poetic form for μαλακόπους, with which Æm. Port. compares μεσαιπόλιος for μεσοπόλιος: *soft-footed, gently pacing*. The Schol. writes, Μαλακούς δὲ ἔχειν πόδας ἔφη τὰς Ὠρας, ἐπεὶ τὸ ἔαρ μαλακόν. To which Briggs objects, preferring "quod silente et sensibus minime percepto gressu procedunt." Wuest. explains, "Horæ delicatissimæ deæ, ἀπαλοῖς ποσὶ incedunt," comparing ἀβρόποδες in Brunck. Analect. In contrast cf. δεινόπους Ἄρα, Œd. Tyr. 413, and χαλκόπους Ἐρινύς, Electr. 491.

Ib. ἄγαγον = ἡγαγον, aor. 2. c. redupl. of ἄγω, *to lead*, &c. āγα-, Dor. ἄγα-, Ion. and Ep.

104. βάρδισται. κατὰ μετάθεσιν τοῦ ρ for βράδισται, superlat. of βραδύς (akin to βαρύς), *slow*. This form of the superlat. appears in Il. xxiii. 310, 530. The compar. βαρδύτεροι occurs

in Id. xxix. 30. On the twofold mode of comparison cf. Buttm. Gr. Gr. § 67, obs. 3.

106. Διωναία = -η, daughter of Dione. So Διώνας πότνια κόρα, Id. xvii. 36. Cf. Il. v. 370. In Id. vii. 116 Διώνη is used metonymically for Aphrodite, as also in Bion, i. 93. Cf. "mecum Dionæo sub antro," Hor. ii. Od. i. 39, and Virg. Ecl. ix. 47, &c.

109. χαρίζομαι, dep. c. dat. pers. to do something agreeable to, to shew favour to; so in Id. v. 71, and Id. xxv. 188. In Id. xxiii. 41, it appears c. acc. rei also, in sense of to give freely. The perf. pass. part. occurs in sense of pleasing, acceptable, in Id. xvi. 68, Id. xxiv. 134, and Ep. x. 1.

Ib. πολυώνυμος, ον (ὄνομα), of many names, worshipped by many a name. In Sophocl. Fragm. inc. xxiii. is also found ἦ τοι Κύπρις οὐ Κύπρις μόνον, ἀλλ' ἔστι πολλῶν ὀνομάτων ἐπώνυμος. On "tibi nomina mille," Virg. Æn. vii. 337, Heyne observes, "Deorum enim potestates, vires, proprietates, facta, per tot nomina declarantur."

In the Hymn to Diana by Callimachus, that goddess, among other favours, solicits καὶ πολυωνυμίην, on which cf. Spanheim in loc. Cf. also Μᾶτερ Ἀλίου πολυώνυμε Θεία, Pind. Isth. iv. 1; and Πολυώνυμε, Καδμείας Νύμφας ἄγαλμα, Soph. Antig. 1115.

Ib. πολύναος, ον (ναός), with many temples, worshipped in many a shrine.

110. Βερενικεία, an adjective formed from Βερενίκη. "In the Poets adjectives derived from proper names are often used, instead of the genitive of these names. Od. γ', 190, Ποιάντιον υἱόν, for Ποιάντος. Comp. ib. 264, ἦ. 324. Pind. Pyth. ii. 34, ὦ Δεινομένειε παῖ; Eur. Iph. T. 5, τῆς Τυνδαρείας θυγατρός, &c." Matth. Gr. Gr. § 446, 10. Thus in Id. xvi. 104 the Graces are addressed as Ἐτεόκλειοι θύγατρεις; and in Id. xxii. 5, Leda is called κόρη Θεστιάς, as in Eur. Hel. 133:

ΕΛ. ἀπωλόμεσθα. Θεστιὰς δ' ἔστιν κόρη;

ΤΕ. Λήδαν ἔλεξας;

Cf. Βρισηΐδος εἵνεκα κόρης, Il. i. 336, &c. Like, but not identical, is the usage of Νικίεας ἀλόχω, for the wife of Nicias, in Id.

xxviii. 9, and that of Καδμειῖαι in Id. xxvi. 36, where the daughters of Cadmus and sisters of Semele are called ἀδελφῆαὶ αὐτῆς Καδμειῖαι, with which is compared Tibull. iii. 6, 24,

“ Cadmeæ matris præda cruenta docet.”

where “ Cadmea mater” denotes the daughter of Cadmus and mother of Pentheus.

111. ἀτιτάλλω, i. q. ἀτάλλω, in its active sense, the Epenthetic *τι* probably strengthening it with the addition of *fondly, carefully* (ἀταλός akin to ἀπαλός), *to foster, cherish*. It occurs again in Id. xvii. 58. The Schol. offers two derivations for the word, neither of which are likely to obtain credit: ἀτιτάλλω γὰρ ἐκ τοῦ α στερητικῶ μορίου καὶ τοῦ ταλάσσω, τὸ κοπιῶ. σημαίνει δὲ τὸ ἀναπαύω, καὶ μὴ διὰ κόπου ταλαίνω. ἢ ἀπὸ τοῦ ἄττω, τὸ ὄρμῶ, καὶ τοῦ ἄλλω, τὸ πηδῶ· καὶ σημαίνει τὸ αὐξάνω.

112. ὦριος, ον, poet. form of ὠραῖος (ὦρα), *recurring at fixed periods, seasonable, ripe*. Here, as in Bion, vi. 13, the neut. plur. appears to be used in the sense of “the fruits of the season;” so τὰ ὠραῖα, Thuc. iii. 58, &c. In Id. vii. 62, it implies *seasonable*, and so *propitious*. In the same Idyl, v. 85, where it is the epithet of ἔτος, and a definite portion of time is marked, and in Id. xxv. 28, where it is added to θέρος, its signification has been variously explained. Cf. *in loc.*

Ib. ἄκρος, α, ον (ἀκή), *outermost, topmost*. Here used as subst. in the sense of *the tops, extremities*, cf. V. R. In v. 142 the Pelasgians are described as Ἄργεος ἄκρα, which Valcken. understood in the same sense as ἄνδρες Ἀργείων ἄκροι, Eur. Suppl. 120, i. e. *the noblest of Argos*; comparing also Phœn. 440 and 1260, &c. Kiessl. explains it as equivalent to αὐτοχθόνες, but does not sustain the interpretation by any analogies. Passow, either combining or confounding the two meanings, renders “the oldest rulers of Argos.” Compare “Summa ducum Atrides,” Ovid. i. Amor. ix. 37. In Id. xii. 31, ἄκρα again appears with a gen., φιλήματος ἄκρα φέρεσθαι, which is understood as “to win the prize of the kiss,” and compared with ἄριστα (in the sense of ἀριστεῖα) φέρεσθαι. It may be wondered that no one, from a comparison of these passages, offered the sense of “the best of trees” for the phrase in the

text, though such an interpretation would have little to recommend it. In Id. xxvii. 43, the neut. plur. appears as an adverb nearly in the same sense as εἰς ἄκρον in Id. xiv. 61, implying *in the highest degree, exceedingly*. The difference being that the adverb simply affirms that that with which it is connected is at the summit, while the adverbial form asserts that the attribute to which it is annexed has attained to the highest summit to which it can aspire. Though the result of sense is much the same, the latter is the stronger form. ἄκρος in Id. ix. 30, Id. xiv. 66, Id. xvi. 77, Id. xix. 2, Id. xxii. 48, 52, 88, 189, 196, denotes the *topmost parts, tip, or extremity*, of that with which it is connected. With which compare the use of *summus, extremus, &c.*, e. g. "summa papavera carpens," Virg. Ecl. ii. 47; "summa—ex arbore," Georg. ii. 300; "Extremi—amnis," *ibid.* iv. 319, &c.

In Id. xi. 37, χειμῶνος ἄκρω is explained by the Schol.: ἤγουν ἐν τῷ μεσαιάτῳ τοῦ χειμῶνος, ὥστε ἄκρον ἐνταῦθα, ἢ ἀκμὴ τοῦ χειμῶνος, ἢ ἄκρον λέγει τὸ τέλος μὲν τοῦ φθινοπώρου, ἀρχὴν δὲ τοῦ χειμῶνος. Kiessl. adopts the first explanation, rendering "hieme summa," i. e. Angl. "the depth of winter." But Briggs translates "extremæ hiemis;" a sense which the Greek will bear, no doubt, and in support of which "extremæ sub casum hiemis," Georg. i. 340, might be adduced. But as it appears that milk, and therefore, it is to be presumed, cheese, was too abundant in spring to be mentioned as an indication of pastoral wealth in that season; and as the rest of the verse quoted above, "jam vere sereno," suffices to shew that "extremæ hiemis" may denote a period but little antecedent to that of cloudless spring; and as this sense has not been mentioned by the Schol., though it appears a more obvious one than that of *the beginning of winter*, it is safer to render it "the depth of winter." In Ep. vii. 5, it is the epithet of μισθός, in sense of the "highest guerdon."

113. κᾶπος = κῆπος, ὄ, *a garden*. The expression Ἀδώνιδος κῆποι, which passed into a proverb, denoting objects of transitory bloom, was originally applied to certain flowers and herbs, lettuces especially (in memory, it is said, of Adonis having been laid out by Venus on a bed of lettuces), which were sown in pots or shells,

in such time as to be in leaf at the festival of the god, in whose honour they were carried in procession, and subsequently cast into the sea. *Εἰώθασι γὰρ ἐν τοῖς Ἀδωνίοις πυρούς καὶ κριθὰς σπείρειν ἔν τισι προαστείοις* (Valcken. emends *τισιν ἀγγείοις*) *καὶ τοὺς φυτευθέντας κῆπους Ἀδωνίους* (Valcken. Ἀδώνιδος) *προσαγορεύειν*, Schol. To the notion of Adonis having been laid out by Aphrodite on a bed of flowers, Spenser alludes, *Faerie Queene*, Booke III. Cant. VI. XLVI. 4 :

“ There yet (some say) in secret he does ly,
Lapped in flowres and pretious spycery,
By her hid from the world, and from the skill
Of Stygian gods, which doe her love envy ;”

Compare too Eubulus, quoted by Athen. lib. II. § 80 :

*μη παρατίθει μοι θριδακίνας, ὧ γύναι,
ἐπὶ τὴν τράπεζαν, ἢ σεαυτὴν αἰτιῶ.
ἐν τῷ λαχάνῳ τούτῳ γὰρ, ὡς ὁ λόγος, ποτὲ
τὸν Ἀδωνιν ἀποθανόντα προὔθηκεν Κύπρις·
ὥστ' ἴστι νεκύων βρῶμα.*

Boettiger conceived that as the festival of Adonis was held at the end of winter, the fruits and flowers here alluded to must have been artificial, and formed of wax, for works in which Alexandria was famed. Which Wuest. answers, first, by contending that the festival took place in June, and, secondly, that if it was granted that Boettiger was correct in the period of the year, yet that the skill of the Egyptian gardeners was quite sufficient to enable them to supply such offerings, favoured as it was by the climate of the country. In support of which he quotes a description of a procession in honour of Bacchus, instituted by Ptolemy Philadelphus in Alexandria, from the pen of Callixenus, the Rhodian, in Athenæus, lib. v. § 25, p. 196, in which it is stated that *τὸ δ' ἔδαφος πᾶν ἄνθεσι κατεπέπαστο παντοίοις*. *Ἡ γὰρ Αἴγυπτος καὶ διὰ τὴν τοῦ περιέχοντος ἀέρος εὐκρασίαν, καὶ διὰ τοὺς κηπέοντας, τὰ σπανίως καὶ καθ' ὥραν ἐνεστηκυῖαν ἐν ἑτέροις φνόμενα τόποις ἄφθονα γεννᾷ καὶ διὰ παντὸς, καὶ οὔτε ῥόδον οὔτε λευκόιον οὔτ' ἄλλο ῥαδίως ἄνθος ἐκλιπεῖν οὐδὲν οὐδέποτ' εἴωθεν*. *Διὸ δὴ καὶ κατὰ μέσον χειμῶνα τῆς ὑποδοχῆς τότε γενηθείσης, παράδοξος ἡ φαντασία τοῖς ξένοις κατέστη*.

Ib. ταλαρίσκος, ὄ, *quasillus*. Dim. from τάλαιος, ὄ, *qualus*, (probably from τλάω), a basket, frail, usually of wicker work, here of silver. τάλαιος occurs in the sense of a cheese-basket in Id. v. 86, Id. viii. 70, Id. xi. 73. In Id. xviii. 32 it is a work-basket, or basket of wool-spinners. But Kiessl., who prefers the reading ἐκταλάρω in that passage, would understand the word there as equivalent to the Lat. *pensum*; a view which he fails to illustrate by any analogies.

114. μύρω = -ρον, from μύρον, τό, an aromatic, odoriferous ointment. Galen, cited by Wetstein on Luke, vii. 46, says μύρον is properly oil, in which any aromatic is mixed. The name seems to be from the Heb. מִרְרָה, *myrrh*, which was a principal ingredient in such compositions, Matt. xxvi. 7, et al." Parkhurst in v. The old etymologists derive it from μῦρω, to flow, according to which the original sense will be that of a juice or balsam distilling from plants, &c. Athenæus, lib. xv. p. 688, informs us that Archilochus first employed the word μύρον, observing, 'Ο δὲ Ὀμηρος τὴν μὲν χρῆσιν οἶδε τῶν μύρων, ἔλαια δ' αὐτὰ καλεῖ μετ' ἐπιθέτου. "Ῥοδόεντι δ' ἔχριεν εἰλαίω." An affinity between the proposed themes may easily be supposed, and the shortness of the first syllable be referred to that of the original aorist form of the Greek verb. In St. Luke, vii. 46, μύρον is contrasted with ἔλαιον, as being more precious. With the epithet "Syrian," cf.

"Vina Syra reparata merce."

Hor. I. Od. xxxi. 12.

"Coronatus nitentes

Malobathro Syrio capillos."

Ibid. II. vii. 8.

"Assyria nardo Potamus uncti."

Ibid. II. xvi. 17.

"— Assyrio semper tibi crinis amomo
Splendeat."

Martial. VIII. 77, 3.

"Aut quid Orontea crines perfundere myrrha."

Propert. I. 2, 3.

This preparation is supposed by some, e. g. Mitscherlich on Hor. II. Ode vii. 7-8, to be termed Syrian, "quod omnino Indiæ merces a mercatoribus Romanis e Syria adveherentur." But this country itself is mentioned by Apollonius, as quoted in Athenæus,

lib. xv. p. 689, as having been once famous for its unguents. Ἡ δὲ Συρία τὸ παλαιὸν χρηστὰ πάντα παρείχετο, μάλιστα δὲ τὸ τήλινον (i. e. the unguent made of a leguminous plant, τήλις, ἤ, *fenugreek*) νῦν δ' οὐ. Valcken. refers for further information to a note of N. Heinsius on Ovid. Her. Ep. xv. 76.

Ib. ἀλάβαστρον, τό, *an alabaster box*, formed of the substance called ἀλάβαστρος, ὁ or ἡ; or ἀλαβαστρίτης ὁ, (λίθος subintell.) This name has been applied as well to a *carbonate* of lime, as to the *sulphate* of lime, which is the real alabaster or *gypsum*. The latter is a translucent or semitransparent substance, usually of a white, a yellowish white, and greenish colour, though sometimes strong brown tints and spots appear in it. When the varieties of colour occur in horizontal strata the stone is often called *onyx alabaster*, when they are irregularly dispersed it is termed *agate alabaster*. The name is supposed to be derived from Alabastron, a town of Egypt, where there was a manufactory of vessels made of a stone, which was found in the neighbouring mountains (Plin. xxxvii. 54). But Parkhurst, objecting to the deriv. from *a* neg., and λαβεῖν, *to hold*, would deduce it “from the Hebrew or Arabic article לֵא, *the*, and בָּצַר, or בָּצַרָה, which in Arabic signifies some kind of *whitish stones*.” The unguent vessels, which were called ἀλάβαστρα or ἀλάβαστροι, appear, from the account of Pliny, to have been usually made of the *onyx alabaster*, which was considered to be better adapted than any other stone for the preservation of perfumes (Plin. xiii. 3, xxxvi. 12), so that the “Nardi onyx” in Hor. iv. Od. xii. 17, may be considered equivalent to the μύρου ἀλάβαστρον of Herodot. lib. iii. 20.

The junction of the epithet χρύσεια to ἀλάβαστρα has been considered to imply that the latter had become a general term for unguent-boxes, no matter of what material composed, in illustration of which Parkhurst observes, that “we call a vessel for holding ink an ink-horn, though made of glass or leather.” For the same purpose Athen. lib. xv. p. 686, is quoted; Περιενεγκόντων δὲ τῶν παίδων ἐν ἀλαβάστροις καὶ ἄλλοις χρύσεις σκεύεσι μύρα, and also Plutarch, in Alexandro, p. 676, καὶ ἀλαβάστρους, πάντα χρύσου ἠσκημένα περιπτῶς. Yet it may be questioned

whether the version *alabaster boxes, cinctured or adorned with gold*, is not tenable, a view which Martin and Polwhele have taken, and which a close translation of ἐκ χρυσοκολλήτου δὲ κάλπιδος μύρω quoted in the Annot. might support. The latter writer gives the passage thus :

“ See, richly cased in glowing gold,
Yon box of alabaster hold
The sweets of Syrian groves.”

Even the Schol., however, explains ἀλάβαστρα merely as σκεύη μύρων δεκτικά; and ἔπειτα γυναῖκες ἐκ χρυσῶν καλπίδων μύροις ἔρραινον, Athen. lib. v. p. 195, shews that the latter part of the compound χρυσοκολλήτου need not be pressed. As the sing. ἀλάβαστρον occurs in Herodot. iii. 20, as well as in the New Testament, St. Matth. xxvi. 7, St. Mark, xiv. 3, St. Luke, vii. 37, it appears erroneous in Passow to assign ἀλάβαστρα as the heterog. plur. of the masc. form. For further information cf. Schleusneri's Lex. N. T. s. v. ἀλάβαστρον.

115. εἶδαρ, ατος, τό, (ἔδω, as if lengthened poetically, from ἔδαρ), *food* in general, for man, horse, or fish, as in Homer; here *a cake*. In Homer also it occurs in the sense of τὰ ὄψα, as in Od. i. 40.

Ib. πλάθανον, τό, and -ος, ό, and -η, ή, (πλάσσω or πλάτος), “κύκλον ἐφ’ οὗ πλάττουσιν ἄρτους καὶ πλακοῦντας, Hesych. Angl. a kneading trough.” Briggs. So the Schol. πλάθαναι δὲ ἐν αἷς διαπλάττουσι τοὺς ἄρτους. Thus also Gregory : πλάθανον λέγουσιν εἶδος ἀγγείου τινός, ἐν ᾧ σκευάζουσι τὰ πόπανα. It does not appear to have been “a dish or mould in which bread or cakes, etc., were baked,” as Passow explains it.

116. ἄνθος, τό, (ἄνω, ἀνά, rather than ἄω), *a flower*, &c. Here it is supposed to be used figuratively of seeds and the like, which were placed on the surface of the cakes. To this effect the Schol. : “Ανθεα δὲ τὰ ἐπιπάμματα τῶν ἄρτων. Λέγει δὲ τὰ σήσασμα. Passow corrects unhappily ἐπιπάμματα in this passage into ἐπιπάματα, from ἐπίπαμα, *an added possession*. The emendation, ἐπιπάσματα, from ἐπιπάσσω, *to sprinkle over*, which suggested itself to me, is confirmed by the occurrence of this word in the Gloss. A., ἄνθη δὲ ἄμισγουσιν, εἰσὶ τὰ ἐπιπάσματα τῶν ἄρτων λέγοις ἄν τὰ σήσασμα. Another glossary explains it ἐπισπέρματα

τῶν ἄρτων. The *σήσαμον* is the seed or fruit of the sesame (*σησάμη*), a leguminous plant. This seed is continually mentioned by the various authorities in confectionary (*πεμματολόγοι*) cited by Athenæus, lib. xiv. As *apud alia* in p. 643, Philoxenus, ὁ Κυθήριος, speaks of, v. 30.

καὶ μελίπηκτα τετυγμένα
ἄφθονα σασαμόφλωκτα.

and in v. 38, *σασαμόπαστα πέμματα*. A cake thus sprinkled was called *σησαμίτης*. If, however, it seem harsh to take *ἄνθεα παντοῖα* in this sense, and to me it so appears, the words may be understood to refer to such herbs or flowers as thyme, marigold, or the like, which may have been used in such pastries, or even have been essential to the allegorical correctness of an offering to Adonis as a form of the Sun-god. In Athen. lib. ii. § 8, we learn from Ariston that a species of nectar was prepared by some, *οἶνον καὶ κηρία συγκιρνάντας εἰς ταῦτα, καὶ τὰ τῶν ἀνθῶν εὐώδη*, the reason being that *ἡδιστον ποτὸν εἶναι τὸν ἅμα μὲν γλυκύτητος, ἅμα δ' εὐωδίας κοινῶνουτα*. Perhaps the same reason may apply here.

Ib. ἄλευρον, τό, (ἀλέω), *wheaten flour*, distinguished from ἄλφιτα, *barley-groats*. It occurs again in Id. xiv. 7.

118. πετεηνός, ἦ, ὄν, Ep. lengthened form of πετηνός = the Attic πετεινός, *winged*, hence πετεηνά, *all that fly*.

Ib. ἔρπετόν, τό, (ἔρπω), chiefly neut. from ἔρπετός, ἦ, ὄν, appears to denote in its most general sense *any animal that moves upon the earth*, in opposition to πετεῖνον, in which contrast it appears in Herodot. lib. i. 140, also. This sense Valcken. further supports by Callimachus, H. in Jov. v. 13;

ὁ χῶρος

Ἱερὸς, οὐδὲ τι μὴν κεχρημένον Εἰλειθυίης,

Ἐρπετὸν οὐδὲ γυνὴ ἐπιμίσγεται.

and by another fragment of the same author. Compare also the usage of ἔρπω in Gloss. on v. 26. In Id. xxiv. 56, it appears in the sense of *reptile*.

Ib. πάρεντι = εστι.

119. χλωρός, ἄ, ὄν, and, poetically lengthened, χλοερός, ἄ, ὄν (*χλόςος*, a *light green colour*, χλόη, *the first light green shoot of plants*. Sanscr. *hari* (*l* being = *r*), Latin *viridis*), *light green, of*

the colour of young grass, &c., in which sense it occurs also in Id. vii. 9, Id. xi. 13, Id. xiii. 41, Id. xxv. 21, 158, 231, and Id. xxviii. 4, as also in Mosch. iii. 107. In Id. xxv. 220, it is the epithet of *δέος*, *pale fear*, as in Il. vii. 479, viii. 77, &c. This application is more easily understood by remembering that the pallor of southern complexions verges upon olive, and is illustrated conversely by the olive plant, which is of a yellowish green colour, being called *pale*, as in Virg. Ecl. v. 16,

“Lenta salix quantum pallenti cedit olivæ.”

Cf. Martyn on Virg. Ecl. ii. 47. It is used also in the sense of *green*, without regard to colour, *fresh*, especially of wood, as of *μοχλός*, *ρόπαλον*, Od. ix. 320, 379, and hence metaphorically in sense of *vigorous, blooming, &c.*, as in Id. xiv. 70, *γόνυ χλωρόν*, whence Horace’s “*dumque virent genua*,” Epod. xiii. 4, and in Id. xxvii. 66.

Ib. *σκιάς*, *άδος*, *ή*, (*σκιά*), *any covering for the purpose of shade, a verandah, canopy, bower.* *Σκιάδες*, *άντι τοῦ χλωραὶ σκηναὶ καὶ κάλυβαι* (i. e. *arbours and huts*) *άνήθων σὺν αὐτῷ τῷ καρπῷ καταβριθόμεναι γεγόνασιν.* *Schol.* Similarly in Athen. lib. iv. p. 141, *σκιάδες δὲ οὔτοι καλοῦνται, σκηναῖς ἔχοντες παραπλήσιόν τι.* Cf. Annot.

Ib. *βρίθω*, (akin to *βάρος*), *to be heavy, to be heavy laden*, as in Id. i. 46, *σταφυλαῖσι καλὸν βέβριθεν ἀλωά*, with which cf. Il. xviii. 561. In Id. xii. 33, it occurs in a similar sense of a boy laden with garlands, in pass. form, with which cf. Il. viii. 306. The frequent occurrence of this verb in connexion with fruit seems to have led to the improbable view of the Schol., that the arbours were composed of dill, heavy with its fruit, and not of other trees or plants over which the dill was thickly twined.

Ib. *ἀνηθον*, *τό*, *dill, anise.* The fragrance of this plant procured the epithet of “*bene olentis*” from the judicious Virgil:

“Et florem jungit bene olentis anethi.”

Ecl. ii. 48.

Which Columella imitates:

“Et bene odorati flores sparguntur anethi.”

Sil. x. 120.

It was used occasionally in the garlands of the ancients, as in Id. vii. 63, where the Schol. observes: “*Ἄνηθίνους δὲ ἐχρῶντο*

στεφάνοις, ὡς Ἴ�λκαῖος καὶ Σαπφώ. The former poet does mention the plant in a quotation in Athen. lib. xiv. p. 674; and it is also found in a fragment of Sappho, No. 24. In Moschus, III. 107, it is styled εὐθαλὲς οὖλον ἄνηθον. Martyn (Virg. Ecl. II. 48), says it resembles fennel. It was one of the products upon which tithe was levied among the Jews for the service of the temple. Cf. St. Matth. xxiii. 23.

120. δέδμανται = -μηνται, which occurs in Id. xxv. 24. Perf. pres. of δέμω, to build, construct (akin to δέω, and root of δόμος); it appears also in Id. xvii. 18.

Ib. δέ τε, but also. This usage of τε after δέ is very frequent in Homer, the δέ denoting connexion, with the notion of a new idea in what is connected.

Ib. κῶροι = κοῦροι, i. q. κόροι, from κόρος, a boy.

121. ἀηδονιδεύς, ἔως, ὄ, a young nightingale, ἀηδόνας νεοσσός. The δ was omitted in this word in the MSS., and restored by Valcken., who shews in his note *in loc.* that the termination in -δεύς constituted a sort of patronymic form in denoting the young of animals; thus in Id. v. 38, λυκιδεῖς are the whelps of wolves. So Ælian, N. A. VII. c. 47., λεόντων σκύμνοι καὶ Λεοντιδεῖς ὀνομάζονται, ὡς Ἀριστοφάνης ὁ Βυζάντιος μαρτυρεῖ.—πιθήκων—ἀκούομεν σκύμνους τε, καὶ Πιθηκιδεῖς τοὺς αὐτούς, κ. τ. λ.: and so with regard to birds, καὶ χηνιδεῖς, καὶ χηναλωπεκιδεῖς καὶ τὰ τούτοις ὅμοια κατὰ τὰ αὐτὰ σχηματίζουσιν. Similar instances are given by Eustathius on II. I. p. 655. 2. Cf. Valck. *in loc.*

123. ἔβενοσ, ἡ, the ebony tree, ebony. There were two kinds, the black Ethiopian, and the variegated Indian (ποικίλη). In the procession, of which an account is given in Athen. lib. v., and to which we have had occasion to allude before, we find, p. 201, Ἐχόμενοι τούτων ἦσαν Αἰθίοπες δωροφόροι, ὧν οἱ μὲν ἔφερον ὀδόντας ἑξακοσίους, ἕτεροι δὲ ἐβένου κορμούς δισχιλίους, &c.

Ib. ἐλέφας, αντος, ὄ, first occurs in the sense of elephant in Herodotus. In Homer, Hesiod, and Pindar it bears the sense only of the elephant's tusk, ivory, as the latter was an article of commerce long before the animal was known to the Greeks. In Id. xvii.

124, ivory and gold are mentioned as the materials of the statues erected by the filial duty of Ptolemy in honour of his parents. Of ivory (ἐλέφαντος πολυμόχθω) the distaff also was wrought, which forms the subject of Id. xxviii., cf v. 8. In Id. xxiv. 99, we meet the ἐλεφάντινον δίφρον of Tiresias: compare too Virg Georg. iii. 26.,

“ In foribus pugnam ex auro solidoque elephanto
Gangaridum faciam.”

“ Dona dehinc auro gravia sectoque elephanto.”

Æn. iii. 464.

where Virgil uses the Greek name instead of the Latin *ebur*; and *Æn.* vi. 895,

“ Altera candenti perfecta nitens elephanto,”

which supplies us with the Latin version of the λευκῶ in the text.

125. τάπησ, -ητος, ὄ, a carpet, coverlet, &c. (akin, perhaps, to δάπεδον). The τάπητες were of two kinds; the ψιλοτάπιδες, which had the pile on one side only, and the ἀμφιτάπιδες, which were shaggy on both sides. Those which were used as the upper covering of the couch appear to have belonged to the latter sort. Cf. Valcken. *in loc.*

Ib. μαλακός, ἡ, ὄν, soft, Lat. *mollis* (akin in root to βλάξ, as μολεῖν to βλώσκω, μ and β being interchangeable; cf. Buttm. Lexil. v. ἀμβρόσιος, 9, βλίττειν, 6), occurs in sense of *soft to the touch* in Id. ii. 139, Id. iv. 18, Id. v. 57, 98, Id. vi. 45, Id. vii. 81, and with which compare “ molli consedimus herba.” Virg. Ecl. iii. 55. In Id. xvii. 51, it occurs in the metaphorical sense as an epithet to ἔρωτας, and as in this sense it was not rarely applied to sleep, (cf. Il. x. 2, xxiv. 678, Odyss. xv. 6, and “ mollesque sub arbore somni,” Virg. Georg. ii. 470), the phrase in the text, which is found again in Id. v. 51, is easily admitted. Cf. “ Muscosi fontes, et somno mollior herba.” Virg. Ecl. vii. 45. Toup compares χλαίνας τ’ ἐφύπερθεν οὔλας, καὶ τὰς ὕπνου μαλακώτερας εὐνάς, Clemens Alexandr. Pædag. ii. 9; and

ἡ τακεραῖς λεύσσουσα κόραις μαλακώτερον ὕπνον,
Antipater Thess. Epigr. xxxii. 4.

Briggs suspects that ὕπνω may be the gen. not of ὕπνος, *sleep*,

but of ὕπνον, τό, a rare word denoting a species of *moss*, which occurs in Ætius, and also in Theophrastus. In an epigram of Antiphilus, μυιαρόν τάπητα occurs, i. e. a coverlet, *mossy, soft as moss*; from μνίου, *moss*. This surmise is mentioned only for its quaintness.

126. Μίλατος = -ητος, ἦ. There were several Greek cities of this name. The most famous was that in Caria, first mentioned in Hom. Il. II. 868, which was afterwards the chief seat of commerce in Asia Minor. It was famous for its wool and woollen manufactures, &c. Cf. Aristoph. Lysist. 728-9.

— οἶκαδ' ἔλθειν βούλομαι,
οἴκοι, γὰρ ἔστιν ἔριά μοι Μιλήσια, &c.

Aristoph. Ran. 542, ἐν στρώμασιν Μιλησίοις, where cf. Spanheim. In Athenæus, lib. XII. p. 519, it is mentioned of the Sybarites that they wore ἱμάτια Μιλησίων ἐρίων πεποιημένα; and ibid. p. 540, two authorities, Clytus and Alexis, are quoted, to the effect that Polycrates of Samos supplied the latter island with κύνας μὲν ἐξ Ἠπείρου, αἴγας δὲ ἐκ Σκύρου, ἐκ δὲ Μιλήτου προβατα, κ. τ. λ. In p. 553, we find Ἐν δὲ Προκρίδι λέγει τις, πῶς δεῖ ἐπιμελεῖσθαι τοῦ τῆς Προκρίδος κύνος, ὡς περὶ ἀνθρώπου τοῦ κυνος τὸν λόγον ποιούμενος·

οὐκοῦν ὑποστορεῖτε μαλακῶς τῷ κυνί·
κάτω μὲν ὑποβαλεῖτε τῶν Μιλησίων
ἐρίων, ἄνωθεν δὲ ἐπιβαλεῖτε ξυστίδα.

where note the usage of κάτω and ἄνωθεν; and in the same author, lib. I. p. 28, in a quotation from Critias, we find

εὐναίου δὲ λέχους ἔξοχα κάλλος ἔχει
Μιλητος τε Χίος τ' ἔναλος πόλις Οἰνοπίωνος.

Cf. also ibid. lib. xv. p. 691. In the Septuagint, Ezekiel, xxvii. 18, is also found οἶνος ἐκ Χελβῶν, καὶ ἔρια ἐκ Μιλήτου. Cf. also Wetstein on Acts, xx. 29. "Milesia vellera" occurs in Virg. Georg. III. 306, and IV. 334. In Id. xxviii. 12, the same productiveness is alluded to, where it serves to point a handsome compliment to the industry of the "fair-angled Theogenis;" where also we find Miletus described as πόλιν ἐς Νείλεω ἀγλαάν, v. 3; and in v. 21, Μίλατον ἐραννὰν μετ' Ἰαόνων. It is mentioned also in Epigr. VII. 1.

Ib. ἐρεῖ, a fut. tense; Ion. ἐρέω, Att. ἐρῶ, from the verb εἶρω, which is found in Od. xi. 137. Το ἐρεῖ as a future, usage has joined φημί as a present, but with some limitations, and εἰπέειν as an aorist. This form is to be distinguished from the present ἐρέω, to ask, which is found Il. vii. 128, Od. xxi. 30, xi. 229. We meet it again in Id. xxii. 64, in Id. xxix. 3, Ep. x. 3, Ep. xv. 3, Ep. xvi. 6; and into xxviii. 24, the conjecture of Scaliger, supported by manuscript authorities, introduced it, thereby displacing the anomalous ἐρείτω, which otherwise, also, was a less desirable reading. In the passage before us the sense appears to be rather that of to admit, allow, than of to say, to pronounce, declare, or describe. In Ep. x. 3, οὐκ ἐτέρως τις ἐρεῖ illustrates the former sense. That φημί bears this twofold meaning is well known. Cf. Buttm. Irreg. Verbs, in v., &c.

Ib. Σάμιος, adj. of Σάμος, ἡ. This name was applied to more than one of the isles of Greece, but by later writers was chiefly appropriated to the large island over against Ephesus. According to Strabo, σάμος was an old word signifying a height, especially by the sea-shore, and so may be akin to ἄμμος and ψάμμος. With the adjective subintell. γῆν. This usage Briggs illustrates by Callimachus, H. in Cer. 25,

οὐπω τὰν Κνιδίαν, ἔτι Δώτιον ἱρὸν ἔναιον,

for τὴν Κνίδον, and by Eurip. Iphig. Taur. 1235, Δηλίας ἐν καρποφόροις γυάλοις: where Markland understands γᾶς. The substantive Σάμος occurs in Id. vii. 40. From the quotation from Athenæus, lib. xii. p. 540, given in preceding Gloss., it appears that the sheep of Miletus had been introduced into Samos; and Ælian informs us, N. A. xii. c. xl. Τιμῶσιν Δελφοὶ μὲν λύκον, Σάμιοι δὲ πρόβατον. Hence it may be inferred that the wool of Samos was of a superior quality; and that a Samian shepherd might be entitled to an opinion upon its manufacture may be further deduced from the assertion of Alexis in the third of his Samian Annals, quoted in Athen. xii. 540: Μετεστέλλετο δὲ, φησὶ, (speaking of Polycrates) καὶ τεχνίτας ἐπὶ μισθοῖς μεγίστοις. Πρὸ δὲ τοῦ τυραννῆσαι κατασκευασάμενος στρωμνὰς πολυτελεῖς

καί ποτήρια ἐπέτρεπε χρῆσθαι τοῖς ἢ γάμον ἢ μείζονας ὑποδοχὰς ποιουμένοις.

Ib. καταβόσκω, to feed flocks upon a place, c. acc. loci, with which the use of "depasco" in Georg. i. 112, may be compared :

"Luxuriam segetum tenera depascit in herba."

If βοτάνην, instead of γῆν, were understood with καταβ., the parallel would be perfect as to construction. The Schol. explains Ἡ δὲ κατα ἀνατρεπτεόν' ἔστι γὰρ κατὰ τὴν Σάμον βοσκήν, &c.

128. ῥοδόπαχυς = πηχυς, υ, gen. υος, rosy-armed. It is the epithet of Aurora in Id. ii. 148.

129. Ὀκτωκαιδεκέτης, ου, ὄ (ἔτος), eighteen years old. Upon the authority of the grammarians (Ptolemy apud Ammon. on τρίετες, of Suidas on τετρακονταετής, Mæris on Δεκαέτες, p. 123, and Thomas on Δεκεῖς παιδίον), that nouns ending in -ετης should be oxytoned when they denote the age of man, and paroxytoned when that of anything else, Valcken. would prefer ὀκτωκαιδεκετής here.

Ib. γαμβρός, ὄ (γαμέω), any relation by marriage, here a bridegroom. Thus a Schol. in the MS. Vat. τὸν ἄνδρα Γαμβρόν λέγει, ὡς οἱ Αἰολεῖς. It occurs in the same sense, Id. xviii. 9, 16, and 49, though in the last passage it may as well, or better, contrast with εὐπένθερος, blessed with good father-in-law, in sense of son-in-law, which sense it may bear in Id. xxii. 140, and must in Id. xxiv. 82.

130. πυρῶρα. Cf. Gloss. v. 53, ad fin.

131. ἀνήρ, ὄ, here in sense of lover, paramour, as in Id. ii. 17, 22, 27, &c., and also probably in Id. i. 36; so, too, in Id. xxx. 20, 23, 26. Cf. Lat. vir. Compare Ter. Andr. iii. i. 2.

132. ἀῶθεν = ἠῶθεν, from morn, i. e. at dawn.

Ib. δρόσος, ἦ, dew, also the time of dew, dewfall, ἄμα δρόσω, ἀντὶ τοῦ ἄμα ἡμέρα. Τότε γὰρ πίπτει ἡ δρόσος ἐν τῇ γῆ, Schol.

133. οἰσεῦμες = οἰσοῦμεν, fut. of φέρω.

Ib. πτύω (same as ψύω, Lat. spuo, Angl. spew, spit), to spit, as in Id. vi. 39, and Id. xx. 11, to cast out foam or spray, as here. Cf. Hom. Il. iv. 426, ἀποπτύει δ' ἄλδος ἄχνην, and Oppian. Hal. v. 596, τὰ δ' ἠόσιν ἔπτυσαν αὐταῖς Κύματα, and Leonid. Tarent. Ep. 96.

τετρηχῦια θάλασσα, τί μ' οὐκ οἰζυρὰ παθόντα
τηλός' ἀπὸ ψιλῆς ἔπτυσας ἠϊόνος;

The *υ* is generally long in pres. and imperf., and short in fut., &c.; but in the imperf. too it is found short before a short syllable, as in Apoll. Rhod. II. 570, IV. 925, and in Id. XXIV. 19.

134. σφυρόν, τό, *the ancle*; occurs in Id. IV. 51, and metaphorically in Id. XVI. 77, Λιβύας ἄκρον σφυρόν, *the farthest part of Libya*; with which compare

ὄσσοι ναιετάσκον ἀλιστρεφῶν σφυρὰ νήσων.

Museus, v. 45.

The word is probably akin to *σπεῖρα* and *σφαῖρα*, from the notion of *roundness* common to them all, and also to *σφῦρα*, as in Lat. *malleolus pedis* to *malleus*.

Ib. κόλπος, ὁ, *the bosom, lap* (κοῖλος), perhaps strictly *the hollow space between the breasts*, στήθεα, (from ἴστημι), or τὸ κατὰ στήθος μέρος. In this sense it occurs in Id. VI. 39, Id. XIV. 33, Id. XVII. 37, Id. XX. 11, and Id. XXIV. 39. In its second sense it means *the fold or swell formed by a loose garment*, as it fell over the girdle, or rose to cover the bosom; τὸ ἐπάνω τῆς ζώνης κόλπωμα τοῦ πέπλου. This sense it bears here; and in Id. II. 120, where it is in the plural, as in Il. IX. 570, and serves for a pocket, as in Odys. XV. 469, and in Il. XIV. 219 and 223. Compare also Lucian, Conviv. 46, σκύφος ἐξέπεσεν ἐκ τοῦ κόλπου, ἐξαναστάντος αὐτοῦ; and *ib.* Dial. Meretr. IV. ἐκ τοῦ κόλπου προκομίσασα ῥόμβον: and so the *sinus* of the Roman toga was employed. Cf. Hor. II. Sat. III. 172, Plin. XV. 18, and Gall. IV. 18, &c. Hence in Id. XVI. 16, the phrase ὑπὸ κόλπου χεῖρας ἔχων is used to describe the mercenary man of the world; Anglice, *with his hands thrust into his breeches' pockets*.

Ib. ἀνεῖσαι, 2. aor. part. of ἀνίημι, here in sense of *to loosen, let fall*, as in Eurip. Phœn. 1500, Στολίδα κροκόεσσαν ἀνεῖσα τρυφᾶς. In Il. XXII. 80, κόλπον ἀνιμένη is probably a parallel sense of the middle voice, for the ἐτέρηφι δὲ μαζὸν ἀνέσχε of that verse suggests that something different was being done by the ἐτέρη χειρὶ, the prior subaudition of which is implied, and the translation, “[with one hand] loosening the breast-fold of her drapery, and with the other she raised her bosom to view,” seems

preferable to “ [with one hand] baring her bosom, and with the other [to follow Damm] held forth one breast.” In Id. XI. 23, its sense is that of *let go, leave*, as in Π. II. 34, &c. In Id. XVIII. 27, it is supposed to bear an intransitive sense. In Id. XXII. 63, the part. perf. pass. is the epithet of the lips of a thirsty man, in sense of *relaxed*, &c.

136. ἔρπεις, *dost come and go*. Cf. Gloss. on v. 26.

Ib. ἐνθάδε, *hither*, as in Id. XXV. 44, 52, 165, Id. XXVII. 23. It occurs in the sense of *here*, in Ep. XX. 7, and Ep. XXI. 1. The sense of *thither, there*, in which ἐνθάδε is found in other authors, seems to be expressed by τηνεὶ = ἐκεῖ, in Theocritus. Cf. Id. I. 106, Id. II. 98, Id. IV. 35, Id. V. 33, 45, 97, Id. XI. 45, Ep. IV. 13.

Ib. κῆς = καὶ εἰς.

137. Ἀμίθεος = ἡμ-, ὁ, *a demigod*, occurs again in Id. XVII. 5, 136, Id. XVIII. 18, and Id. XXIV. 130.

Ib. φαντί = φασί, 3. plur. pres. from φημί, as in Id. II. 45, Id. VII. 27, 121, Id. VIII. 2, &c.

Ib. μονώτατος, a superlative form of μόνος, *the one only person, one above all others*. It is found in Aristoph. Plut. 182 :

μονώτατος γὰρ εἶσὶ πάντων αἴτιος
καὶ τῶν κακῶν, καὶ τῶν ἀγαθῶν,

and in the Equit. 351 :

ὥστε νυνὶ
ὑπὸ σοῦ μονωτάτου κατεγλωττισμένην σιωπᾶν;

It appears, too, in Lycurg. in Leocr. p. 197, and is mentioned by Hermogenes, II. p. 491, as an instance of a peculiarity of style in the language of Hyperides : ἴδιον Ὑπερίδου τὸ καὶ ταῖς λέξεσιν ἀφειδέστερόν πως καὶ ἀμελέστερον χρῆσθαι, ὥσπερ ὅταν Μονώτατος λέγῃ. Matth. Gr. Gr. § 133, obs. 5, classifies it as analogous with the comparison of αὐτός, *self*, αὐτότερος in Epicharmus, and αὐτότατος in Aristoph. Plut. 83. For the construction with gen., cf. μούνος δὴ πάντων ἀνθρώπων, Herodot. I. 25, and perhaps Eur. Med. 51, and Soph. Aj. 511. Cf. Jelf, Gr. Gr. § 529, 1.

138. πάσχω, *to be subject to action from without*, one's self being passive, *to receive an impression*, whether pleasant or unpleasant. But when its signification is of the former character,

some word must be employed to mark it, being never used *absol.* in a favourable sense, and never in Hom. and Hes. in this sense at all. The *τούτο* shews this meaning to be intended here, and so in Id. vii. 83, *τάδε τερπνὰ πεπόνθης = ἐπεπόνθεις*, Pluperf. On the other hand, *πάσχειν* simply may imply *κακῶς πάσχειν*, and with *τι* is very frequent; thus in Id. iii. 24, Id. viii. 10, Id. x. 1. It occurs with full expression in Id. i. 81, and Id. xxv. 203. (The root is *παθ-*, which appears in *παθεῖν*, *πάθος*, Lat. *patior*: *πέπονθ-α*, *πένθ-ος*, is a stronger form, like *βένθος*, *βάθος*: *πόθος* may also be akin, and the Sanscr. *bádhi*, to make to suffer).

Ib. *βαρυμάνιος = -μήνιος, ον*, heavy in wrath, fierce in ire. The form *βαρύμηνης, ι*, gen. *ιος*, occurs in Æsch. Ag. 1458. Cf. *βαρύθυμος* in Eur. Med. 177, &c. In Id. xvi. 74, the same hero receives the epithet of *βαρύς*.

139. *γεραίτατος*, superl. of *γεραιός*, *eldest*. Herodotus also mentions Hector as the eldest of Hecuba's sons, and so Hecuba herself, Eurip. Troad. 590, styles him, *τέκνων ἀμῶν πρεσβυγενες*.

Ib. *εἴκατι = εἴκοσι*, twenty. In assigning this number of children to Hecuba, the Schol. informs us Theocritus follows Simonides: *Τῷ γὰρ ἀρτίῳ ἀριθμῷ ἀποκέχρηται, ὡς καὶ Σιμωνίδης. Ὅμηρος δὲ ἐννεακαίδεκα λέγει*, scil. in xxiv. 496. Cicero, Tuscul. i. 35, mentions, "septemdecim justa uxore natos," where Davis suspects the orator of a slip in memory, which is very pardonable.

140. *Πατροκλῆς*. Eustathius on II. ii. p. 1052, 32, observes: *ὁ Πάτροκλος—διττὰς ἔχει εὐθείας,—Πατροκλῆς, ὡς Ἡρακλῆς—Πάτροκλος, ὡς Ἐτέοκλος*.

141. *Δευκαλίωνες*, according to Valcken. *in loc.*, the sons of *Deucalion*, Hellen and Amphyctryon, are intended here, more usually styled *Δευκαλιωνίδαι*. This usage he illustrates by the Schol. on Pind. Nem. iv. 32: *Ἀμφιτρώωνος ἀντὶ πατρωνυμικοῦ τοῦ Ἀμφιτρυωνίδου· οὐ γὰρ Ἀμφιτρώωνι ἄγεται ὁ ἀγών. ὡς Ὅμηρος λέγει, Ὑπερίονος ἠελίοιο, ἀντὶ τοῦ Ὑπεριονίδου*. Or he conceives that *Δευκαλίωνες* may be understood of Deucalion only, quoting, in support, *Πηλεῖς καὶ Ἀγχίσαι, καὶ Ὠρίωνες, καὶ Ἡμαθίωνες*, as occurring in Plutarch. de Fort. Roman., p. 321, and Longinus II. Ὑ. xxiii. 6, 7:

Ἐξῆλθον Ἐκτορές τε καὶ Σαρπηδόνες

This view Kiessl. adopts, though the context makes it much the less probable of the two, as no other name is so used in the passage. Briggs again accounts for the plural, by supposing that different persons bearing that name may be alluded to, and shews from the Schol. on Apoll. Rhod. III. v. 1086, that there were four persons of the name known in the annals of antiquities, to whom he adds a fifth, an Argonaut, from Valerius Flaccus, I. 365. However, as individual heroes cease to be specified with v. 140, and a new series appears to begin with v. 141 to v. 143, in which tribes of a still more ancient date are recounted, it seems most likely that *Δευκαλίωνες* is in this passage to be regarded rather as the name of a sept than as the title of particular persons, though not, of course, to the exclusion of the latter,—which sept may be supposed to stand in as definite a relation to Deucalion as the *Πελοπηϊάδαι* to Pelops. This approximates to the view of the Schol. : *Δευκαλίωνες, ἀντὶ τοῦ Δευκαλίδαι, ἀπὸ τοῦ Δευκαλίωνος, ἤγουν Θεσσαλοί· τούτων γὰρ ἐβασίλευσεν ὁ Δευκαλίων· ἢ οἱ Λοκροί· Δευκαλίων γὰρ ἐν Κύνῳ τῆς Λοκρίδος ὤκησεν.* As Hellen, the son of Deucalion, gave his name to a clan which afterwards was so widely extended, it is not improbable that that of the father may have been similarly, though more locally, applied.

142. *Πελοπηϊάδης*. The same as *Πελοπίδης*. This unusual form occurs also in Pind. Nem. VIII. 21 :

οἱ τ' ἀνὰ Σπάρταν Πελοπηϊάδαι.

Valcken. *in loc.* explains its formation, by supposing an obsolete nominative, *Πελοπέυς*, as in Homer, I. 422, *Αἰθιοπῆας* implies a nom. *Αἰθιοπέυς*, i. q. *Αἰθίοψ*. So Matth. Gr. Gr. § 100, obs. 2.

Πέλοψ is supposed to be derived from *πελός* and *ὄψ*, and to mean “dark-faced,” or “swarthy;” an appellation which may have resulted from the comparative fairness of the Hellenes. Cf. Donalds. Varron. p. 25.

Ib. Ἄργεος ἄκρα. Cf. Gloss. on v. 112.

Ib. *Πελασγοί*. The origin and migrations of this ancient people have been the subject of much discussion, and many are the etymologies that have been assigned for the name. Donalds. Varron. p. 24–5, explains the first syllable of the word as identical

with that of Pel-ops, and follows Buttmann in regarding the last two as an ethmical designation connected with *Asc-anius* and *Asia*, and hence infers the word to mean "the swarthy Asiatics."

143. Ἰλαθι, pres. imp. of ἰλημι, of which it seems to be the only part in use, *to be gracious, propitious*. The form ἰληθι is found in *Odyss.* III. 380, XVI. 184; that in the text in an *Epigram* of *Lucian*, in honour of *Grammar*, *Jac. Del. Epigr.* p. 108:

ἰλαθι, Γραμματικῆ φυσίζοε, ἰλαθι, λιμοῦ
φάρμακον εὐρομένη "Μηνὶν αἶδε θεά."

The aor. imper. pass. of the middle form, ἰλάσκομαι, *to propitiate*; ἰλάσθητι, being more usual in the sense of, *Be gracious*, lead the *Schol.* into the error of writing, Ἰλαθι, ἀντὶ τοῦ ἰλάσθητι, κατὰ συγκοπήν Δωρικῶς.

Ib. νέωτα, adv. *next year*; εἰς τὸ ἐπιὸν ἢ νέον ἔτος. *Hesych.* It is joined with εἰς, as here, in *Xen. Cyr.* VIII. 6, 7, ὡς εἰς νέωτα στρατείας ἐσομένης, and *ibid.* VII. 2, 13. The frequent combination of εἰς with adverbs, especially of time, εἰς ἅπαξ, ἐς τρις (as in *Id.* I. 25), εἰς αἶψά, εἰς ὄτε, εἰς ἔπειτα, ἐς τῆμος, ἐς αὐριον, &c. &c. precludes the necessity of supposing νέωτα to be the accusative of an obsolete substantive.

Ib. εὐθυμέω, *to be of good cheer*, also transit. *to make cheerful, gladden*, as here.

144. ὄκκα, poet. for ὄκα = ὄτε, *when*, as πόκα and τόκα for πότε and τότε.

Ib. ἀφίκη, aor. subjunct. of ἀφικνέομαι, here in sense of *to return, to come back*, as in v. 149, and perhaps in *Id.* XXVI. 25. Cf. also ἀφίκετ' εἰς τόδ' Ἄργος, said of *Agamemnon*, *Eur. Electr.* 6. In *Id.* XI. 42, *ib.* 61, and *Id.* XIV. 5, it occurs in the sense of *to come*.

145. θῆλυς, εἰα, υ, of *female sex* (θάλλω, τέθηλα). ἡ θήλεια appears to denote here *the female sex*, or *woman* simply, and not *the woman*: as in v. 83, ὁ ἄνθρωπος means *man* in general, not *the man* with the definite marking of an individual.

146. ἴσατι. Cf. *Gloss.* on v. 64.

Ib. γλυκυφωνέω, *to be sweet-voiced*.

147. ἀνάριστος, ον, *without breakfast, fasting*, i. q. ἀναρίστητος. The ἄριστον (acc. to *Pott.* akin to ἤρι, and so perhaps to

our *early*) was the morning meal in Homer's time. At a later period *breakfast* was called ἀκράτισμα; and our *luncheon*, or mid-day meal, the Roman *prandium*, ἄριστον. Thus the Schol. on Hom. II. xxiv. 124: "Ἄριστον δὲ λέγει νῦν τὸ πρωῖνὸν ἔμβρωμα, ὃ ἡμεῖς λέγομεν ἀκράτισμα. Toup refers also to Plutarch. Sympos. lib. viii. p. 726, Athen. p. 11, and Schol. on Hom. II. β. 381. In Hom. the first syllable is short, but long in Attic and in the derivations.

148. ὄξος, εος, τό, (ὄξύς), *sour wine, vinegar*; occurs again in Id. x. 13. Here it is used in the same sense as ὄξινης, ad lit. *sour wine*, is applied in Aristoph. Equit. 1255, to Hyperbolus, upon which Mitchell notes: "The habits of southern and eastern countries naturally give rise to this species of metaphor: 'R. Eliezer Bar R. Simeon laid hold on some thieves. R. Joshua Bar Korchah sent to him, saying, O thou vinegar! the son of good wine (i. e. O thou wicked son of a good father!), how long,' &c. *Lightfoot*, XII. 407." Compare also

εὐθέως γὰρ ἐκδραμόντες ξὺν δορί, ξὺν ἀσπίδι,
ἔμαχόμεσθ' αὐτοῖσι, θυμὸν ὄξινην πεπωκότες.

Aristoph. Vesp. 1081-2.

Hor. I. Sat. vii. 32, "Italo perfusus aceto;" Plaut. Pseud. II. 4, 49. "Ecquid habet is homo aceti in pectore? Atque acidissimi." Ibid. Bacch. III. 3, 1, "Nunc experiar sitne acetum tibi cor acre, in pectore." And also the metaphoric use of the Lat. *vappa*, though in a different sense.

Ib. ἄπαν. Cf. Gloss. on v. 20.

Ib. πεινᾶντι = πεινῶντι, pres. part. of πεινάω, *to be hungry*.

Ib. ποτένθης = προσέλθης.

Ib. ἀφικνεῦ = -κνοῦ.

IDYL XIV.

1. Χαίρην = χαίρειν. Cf. Gloss. on Id. xv. 24.

2. τοι = σοί, but with this difference, that σοί always retains its accent in Dor. Ion. and Ep., while τοι is always enclitic.

3. πράσσω. In phrases such as this in our text, Passow states that this verb is only seemingly intransitive, the full phrase being εὔ πράττειν (τὰ αὐτοῦ), in confirmation of which he adduces εὔ πράττειν τὰ πολιτικά, and the like, from Xenophon, and further observes, that in such phrases the success or failure is always considered as the result of our own good or bad conduct, while in εὐτυχεῖν and δυστυχεῖν it depends wholly on chance, and the like.

5. μύσταξ, ἄκος, ὄ, *the upper lip, the beard upon it; our moustache.* It appears to have been originally another form of μάσταξ, ἄκος, ἦ, *the mouth* (μασάομαι, to chew), which, it is to be observed, is always fem. Μάσταξ occurs in v. 39, in its secondary sense of *food*. To wear the moustache, φορεῖν τὸν μύστακα, was a matter of pride with the Spartans, so much so, that it was annually proclaimed by the Ephors, κείρεσθαι τὸν μύστακα καὶ πείθειν τοῖς νόμοις. Cf. Müller's Dor. 3, 7. § 7.

Ib. αὐσταλέος, α, ον (αὔος, αὔω), poet. ἀϋσταλέος, *dry, squallid.* Wart. illustrates this form, which he introduced instead of αὐαλέοι, cf. (V. R.), by Apoll. Rhod. i. 1175, ii. 200, iii. 830, and iv. 1338; and also by an epigram of Julian. Ægypt. Anthol. iv. viii. 28;

ἄγρια μὲν κομόωσαν ἔχει τριχὰ, δεῦρ' ἴδε κόρησ
χαίτην τρηχαλέοις χρώμασιν αὐσταλέην.

Compare, too, Odyss. xix. v. 327, cited by Schaef. in V. R., and add to the explanation given there from Eustathius, this from the same, πάντως δὲ αὐσταλέος ὁ μὴ λοεσσάμενος καὶ χρισάμενος.

Ib. κίκιννος or κίκινος, ὄ, *curled hair, a ringlet, a lock of the*

hair, Lat. *cincinnus*, It occurs again in Id. xi. 10, where it is numbered among the usual presents sent by lovers to the objects of their attachment.

5. *πρώαν*. Cf. Gloss. on Id. xv. 15.

Ib. *Πυθαγορίκτας* = *-ρίστης, ου, ό* (*Πυθαγορίζω*), a *Pythagorean, follower of Pythagoras*. The Schol. draws a distinction between *Πυθαγορικός* and *Πυθαγοριστής*. “*Διαφέρουσι δὲ Πυθαγορικοί τῶν Πυθαγοριστῶν· ὅτι οἱ μὲν Πυθαγορικοί πᾶσαν φροντίδα ποιοῦνται τοῦ σώματος, οἱ δὲ Πυθαγορισταὶ περιεσταλμένη καὶ ἀνχμηρᾷ διαίτη χρῶνται. τινὲς δὲ Πυθαγοριστὰς λέγουσι, τοὺς ἀποδεχομένους τὰ Πυθαγόρου, μὴ ὄντας δὲ τῆς ἐκείνου δόξης. Πυθαγορικοὺς δὲ, τοὺς οὕτω φρονοῦντας ὡς ἐκεῖνος, καὶ κατὰ Πυθαγόραν διαιτωμένους. ἐλέγετο δὲ ὁ Πλάτων τὸν Πυθαγόραν οὕτως ἀποδέχεσθαι, ὡς καὶ τινα νομίζεσθαι λέγειν ἐξ αὐτοῦ, ὥστε Πυθαγοριστὴν τὸν Πλάτωνα εἰρῆσθαι. τῶν δὲ Πυθαγόρου οἱ μὲν ἦσαν περὶ θεωρίαν καταγινομένοι· οἵπερ ἐκαλοῦντο σεβαστικοί· οἱ δὲ περὶ τὰ ἀνθρώπινα· οἵπερ ἐκαλοῦντο πολιτικοί· οἱ δὲ περὶ τὰ μαθήματα τὰ γεωμετρικὰ καὶ ἀστρονομικά· οἵπερ ἐκαλοῦντο μαθηματικοί. τούτων οὖν οἱ μὲν αὐτῷ συγγενόμενοι τῷ Πυθαγόρᾳ ἐκαλοῦντο Πυθαγορικοί· οἱ δὲ τούτων μαθηταί, Πυθαγόρειοι οἱ δὲ ἄλλως ζητηταί, Πυθαγορισταί.* According to Origen, *Πυθαγοριστής* was an *exoteric*, *Πυθαγόρειος*, an *esoteric Pythagorean*.

6. *ἀνυπόδατος* = *δητος, ου, (a priv. ὑποδέω)*, *shoeless, bare-foot*.

Ib. *ἤμεν* = *εἶναι*, as in Id. iii. 8, Id. iv. 9, Id. xxi. 30, Id. xxiii. 23.

7. *ἤρατο*, imperf. of *ἐράμαι*, *to love, long after*. The same tense occurs again in Id. xi. 8 and 10, and Id. xiii. 6. Cf. Id. ii. 149. V. R.

Ib. *ὀπτός, ή, όν* (*ὀπτάω*), *roasted, baked*, here with *ἄλευρον* (Cf. Gloss. on Id. xv. 116), as with *ἄρτος* in Herodot. ii. 92. In Id. xxiv. 135, *κρέα ὀπτά* occurs.

8. *παίσδεις* = *παίζεις*. Cf. Gloss. on Id. xv. 42.

Ib. *ἔχων*. “The part. *ἔχων* with the pres., adds a notion of *duration* to that of *present* action, *τί κυπτάζεις ἔχων*; why do you *keep* poking about there? Ar. Nub. 509, *τί δῆτα διατρίβεις ἔχων*; why then *keep* wasting time? Id. Eccl. 1151; or simply

φλυαρεῖς ἔχων, ληρεῖς ἔχων, *you are always a chattering, you keep trifling.* Plat. Gorg. 490, E. 497, A." *Passow* in v.

"Valcken. and Hermann, however, think with Greg. Cor. (p. 63), that ληρεῖς ἔχων is said for ἔχεις ληρῶν. The difference in meaning, says Hermann, between ληρεῖς and ληρεῖς ἔχων, is, that ληρεῖς is *nugaris nunc, you trifle, or talk nonsense at this time; ληρεῖς ἔχων, nugator es, you are a trifler.*" *Vigor's Idioms (Seager's edit.)*, p. 118. Matth. Gr. Gr. § 567, thinks it probable that ἔχων "came gradually to be considered as a *formula* established by usage, without any particular meaning being ascribed to it; and to be used also, without an interrogation with other verbs, viz. those which signify 'to sport, play, to make sport,' without having any peculiar signification." Jelf. Gr. Gr. § 698, Obs. 1, renders ληρεῖς ἔχων, "properly, you trifle, conducting yourself so." There is little difference in the result of meaning obtained by the different explanations.

9. λασῶ = λήσω, fut. of λανθάνω. "Λανθάνω, less frequently λήθω ["but often in Hom." *Pass.*], *I lie hid, am concealed*, fut. λήσω; aor. 2, ἔλαθον [as in Id. v. 19, Id. vi. 22], infin. λαθεῖν; perf. λέληθα, synonymous with the present midd. λανθάνομαι, less frequently λήθομαι, *I forget*; fut. λήσομαι; aor. 2. ἐλαθόμεν [as in Id. xi. 63, Id. xviii. 55, Id. xxi. 25]; perf. λέλησμαι [=λέλασμαι in Id. ii. 158] . . . The aor. 1. midd. ἐλησάμην is frequently used by the later poets; see Mosch. 3, 63. Lobeck ad Phryn. p. 719. Theocritus has the aor. 1. pass. ἐλήσθην: he has also made a depon. pass. from the midd. in the infin. aor. λασθῆμεν for λησθῆναι, 2, 46. The Dorics have also λᾱσῶ for λήσω and in the midd. λᾱσεῦμαι for λήσομαι [as in Id. iv. 39.]" *Buttm. Irreg. Verbs*, in v.

12. Ὀργεῖος = ὁ Ἀργεῖος, the Argive. Τὸ δὲ Ἀργεῖον τινὲς ὄνομα κύριόν φασι καὶ οὐκ ἐθνικόν. *Schol.* A similar question was raised on τὰς Ἀργείας in Id. xv. 97. Cf. Gloss. ib.

1b. ἰπποδιώκτας = -της, ου, ὁ, the same as ἰππηλάτης, a driver or rider of steeds. According to Hesychius, equivalent to ἡνιόχος.

13. Κλεύνικος = Κλεόνικος, as Θευχάριλα for Θεοχαρίλα, Id. ii. 70, and Θευγενίς for Θεογενίς, Id. xxviii. 13. Reiske con-

ceives this soldier to be the same with the Cleonicus who is the subject of Callimachus, Epigr. 32. The ninth Epigram of Theocritus mourns the death at sea of a trader of this name. It also occurs in an Epigram of Rhianus, given in part by Warton, on Id. xiii. 64.

14. ἐμίν = ἐμοί.

Ib. νεοσσός, ὄ, (νέος,) a young bird, chicken, pullet.

15. θηλάζω (θηλή, θάλλω), to give suck, but here, and in Id. iii. 16, ἐθήλαξε, Dor. aor. for ἐθήλασε, to suck. The mid. voice varies similarly in signification.

Ib. χοῖρος, ὄ, a young swine, Lat. *porcus*, called also δέλφαξ. In Id. xxiv. 97, Tiresias directs Alcmena to sacrifice an ἄρσενα χοῖρον to Jove. Sucking pigs were a well-known delicacy among the ancients. Compare Long. Pastor. iv. cap. 19, where χοῖροι γαλαθηνοί are mentioned among the choice viands of a rural entertainment.

Ib. ἀνῶξα, aor. of ἀνοίγω, to open. "In the dialects, as in Herodot., Theocr. &c., we find the aor. i. with the regular augment ἀνῶξα; and in the later writers the act. ἤνοιξα, pass. ἠνοίγην." *Buttm. Irreg. Verbs*, in v. Οἶγω. The usual form is ἀνέωξα, the syllabic augment being added to the temporal, as in the imperfect ἐωνοχόει from οἶνοχοέω, ἐήνδανε from ἀνδάνω. In v. 47, we meet the perf. pass. formed with the same simplicity, ἀνῶκται. The observation of Phrynichus on Ἀνέωγεν, scil. ἡ θύρα σολοικισμός, χρῆ γὰρ λέγειν ἀνέωκται, Lob. on Phryn. p. 157, suggests the ellipse in that passage. The combination ἀνοίγειν οἶνον occurs also in Od. iii. 391-2,

οἶνου ἠδὲνπότοιο, τὸν ἐνδέκατῳ ἐνιαυτῷ
ᾧξεν ταμίη.

Ib. Βίβλινος, scil. οἶνος, ὄ, *Biblian wine*. Hes. Op. 587. Athenæus gives the following account of this liquor, lib. 1. p. 31, § 56 : Ἀχαιὸς δὲ τὸν Βίβλινον: "ἐδεξιοῦτο Βίβλινου μέθυσος ἐκπώματι." Καλεῖται δ' οὕτως ἀπὸ τινος χωρίου οὕτω προσαγορευομένου. Φησὶ δὲ Φιλύλλιος, ὅτι—"Παρέξω Λέσβιον, Χῖον σαπρὸν, Θάσιον, Βίβλινον, Μενδαῖον, ὥστε μηδένα κραιπαλᾶν." Ἐπίχαρμος δὲ ἀπὸ τινῶν ὁρῶν Βίβλινων φησὶν αὐτὸν ὠνομάσθαι. Ἀρμενίδας δὲ τῆς Θράκης φησὶν εἶναι χώραν τὴν Βίβλιαν, ἣν αὐθις Τισάρην καὶ

Οἰσύμην προσαγορευθῆναι. Ἐπεικῶς δὲ ἡ Θράκη ἐθαυμάζετο ὡς ἠδύοινος, καὶ συνόλως τὰ πλησίον αὐτῆς χωρία. “ Νῆες δ’ ἐκ Λήμνοιο παρέστασαν, οἶνον ἄγουσαι.” Ἴππυς δὲ ὁ Ῥηγῖνος τὴν εἰλεὸν καλουμένην ἄμπελον βιβλίαν φησὶ καλεῖσθαι ἣν Πόλλιν τὸν Ἀργεῖον, ὃς ἐβασίλευσε Συρακοσίων, πρῶτον εἰς Συρακούσας κομίσαι ἐξ Ἰταλίας. Εἴη ἂν οὖν ὁ παρὰ Σικελιώταις γλυκὺς καλούμενος Πόλλιος ὁ Βίβλιος οἶνος. This latter view of its being the same as the Πόλλιος, a sweet wine made in Sicily, is adopted by Wuest., who conceives it unlikely that a foreign vintage should have been in the cellar of Æschines, “ hominis non prorsus quidem pauperis, sed tamen de plebe.” But there is no difficulty in supposing such a luxury to have been procured for an occasion. However, the decision may be safely left with the Deipnosophists.

16. τέτορες, οἴ, αἴ, -ρα, τά, = τέσσαρες, *four*. (Sanscr. *chatur*, *chatvar*, Lat. *quatuor*; but in Oscan, *petur* = Æol. *πίσυρες*, (cf. *ποιός*, *qualis*; ἵππος, *equus*, &c.) Germ. *vier*, our *four*, &c.)

Ib. λανῶ = ληνοῦ, gen. of ληνός, ἡ, also ὄ, a *wine-press*, as in Id. vii. 25, and Id. xxv. 28. (But λῆνος, εος, τό, Dor. λᾶνος, Lat. *lana*, *wool*).

17. βολβός, ὄ, Lat. *bulbus* (akin to *vulva*, *volvare*, from the folds or layers which formed the root), a *bulb*, *onion*, also a *mushroom*, *truffle*, a particular bulbous root which grew wild in Greece, and was much used as a stimulant. Cf. Athen. lib. ii. § 64 et sqq.

Ib. κοχλίας, ου, ὄ, (κόχλος), Lat. *cochlea*, a *cockle*. These too were used as provocatives in debauches, and are fully noticed in Athen. lib. ii. § 63, et sqq.

Ib. ἦς = ἦν.

Ib. πότος, ὄ, (πίνω), a *drinking bout*, a *carousal*. But ποτός, *drink*.

18. ἐπιχεῖσθαι, mid. of ἐπιχέω, to *pour out for one's self*, or *have poured out for one*. It occurs in the same sense in Id. ii. 152. The wine was either spilled upon the earth as a libation, or drunk, as in modern times, to the health of the person named. Sometimes as many cups were quaffed as there were letters in the name of the individual honoured by the toast. The Schol. here explains as a libation: ἡδη δὲ προκόπτοντος τοῦ ποτοῦ ἔδοξεν ἡμῖν ἐπιχεῖσθαι ἄκρατον ἥτοι, λαμβάνειν καὶ ἐπισπένδειν. οὕτω γὰρ εἰώθασι ποιεῖν ἐν τοῖς συμποσίοις, ἄκρατον λαμβάνειν καὶ ὀνομά-

ζειν τινὰς ἐρωμένους ἢ φίλους, καὶ ἐπιχεῖν τῇ γῆ, καὶ φθέγγεσθαι τῶν φιλτάτων τὰ ὀνόματα. But φωνεῦντες ἐπίνομεν in v. 20 shews that if a libation was made at all on this occasion, all the liquor was not so expended. The verb takes its object in the accusative, and the name of the person toasted, &c., in the genitive. It occurs again in Id. II. 152, where Toup observes: "Verbum autem ἐπιχεῖσθαι in hoc negotio solenne est Noster, XIV. 18 :

ἤδη δὲ προϊόντος ἔδοξ' ἐπιχεῖσθαι ἄκρατον
ὦτινος ἤθελ' ἕκαστος, ἔδει μόνον ὦτινος εἰπεῖν.

Ubi vide Scholiastam. Ad utrumque locum egregie nugatur Reiskius. Dicebatur etiam ista libatio 'Επίχυσις' quam vocem Polybio restituendam recte vidit doctissimus Valesius in Excerptis, p. 1417. 'Ο δὲ πυνθανόμενος τὸν γινόμενον ἐκ πάντων ἐπαινον ὑπὲρ αὐτοῦ καὶ τὰς ἐν τοῖς πότοις ἐπιχύσεις, εἰς τέλος ἐχαννοῦτο, καὶ μᾶλλον αἰεὶ καὶ μᾶλλον ἐξετυφοῦτο. Athenæus, lib. x. p. 427. Ἦσαν δὲ τῶν ἀκρατοποτῶν ἐπιχύσεις, ὧς φησι Θεόφραστος ἐν τῷ Περὶ μέθης, οὐ παλαιαί. Ita scribendus iste locus, in quo frustra fuit magnus Casaubonus. Vulgo inepte legitur, τῶν ἀκρατῶν ἐπιχύσεις. Eleganter Plutarchus in Demetrio. Ἐκεῖνος δὲ χλευάζων καὶ γελῶν τοὺς ἄλλον τινὰ πλὴν τοῦ πατρὸς καὶ αὐτοῦ βασιλεία προσαγορεύοντας, ἠδέως ἤκουε τῶν παρὰ πότον ἐπιχύσεις λαμβανόντων, Δημητρίου βασιλέως, Σελεύκου δὲ ἐλεφαντάρχου, Πτολεμαίου δὲ ναυάρχου, Λυσιμάχου δὲ γαζοφύλακος, Ἀγαθοκλέους δὲ τοῦ Σικελιώτου, νησιάρχου. Quæ ex Phylarcho totidem verbis deprompta sunt, ut nos docet Athenæus, lib. vi. p. 261. Confer etiam Plutarchum in Bruto, p. 995." The act. form is also used in such phrases,

Ναννοῦς καὶ Λύδης ἐπίχει δύο, καὶ φέρε καὶ τοῦ
Μιμνέρμου, &c.

Posid. Epigr. cited by Warton from Comment. ad Anthol. Reisk. p. 246. Cf. also ἔγχει καὶ πάλιν εἰπέ, Διοκλέος. Callim. Epigr. xxxi. ἔγχει καὶ πάλιν εἰπέ, πάλιν, πάλιν, Ἥλιοδώρας. Meleag. Jac. Del. Epigr. p. 139.

"Sume, Mæcenas, cyathos amici
Sospitis centum."

Hor. III. Od. VIII. 13.

and

"Da lunæ propere novæ," &c.

Ibid. XIX. 9.

Compare also,

καὶ πίομαι μαλακῶς, μεμνημένος Ἀγείνακτος,

Id. vii. 69.

32. κλαίω (Att. κλάω, with *a* long, and without contraction), *to weep*. The tenses most in use are the fut. mid. κλαύσομαι, and the aor. 1, ἔκλαυσα. The fut. act. was employed by the Dorians as in *Id.* xxiii. 34. "An aorist ἔκλαεν standing in the text of Theocr. 14, 32. but occurring no where else, has been altered by Hermann [in *Ephem. liter. Lips.* a. 1807, no. 10, c. 1754] to ἔκλαι', and no doubt correctly, for that imperf. exactly suits the passage, as it does also 23, 17. in both which the description is that of a continuous weeping." *Buttm. Irreg. Verbs*, p. 149, 150. The idea of "continuous weeping" appears to me not to suit this passage, which rather describes the sudden gush, ἔξαπίνας, of a pent-up flood of tears. Hence, and from the circumstance of the fut. act. implying a different usage of the verb among the Dorians, and the authority of the MSS., we ought, perhaps, to retain the aor. here.

34. τόν, here a relat. pron. equivalent to ὄν, called also "*the post-positive article*," somewhat like our *that* for *whom*. So in *Id.* xxi. 62, and *Id.* xxiii. 58, &c.

Ib. πύξ, adv. *with clenched fist* (akin to πύκα, πυκνός, and our *box*: cf. πύξος, *boxus*, boxwood). It occurs again in *Id.* xxii. 2, and 67. The phrase πύξ ἐπὶ κόρρας has been copiously illustrated by Valcken. in *Epistol. Ruhnken. edit. a Titmanno*, p. 160.

35. ἐλαύνω occurs in its radical signification, *to drive*, in *Id.* iii. 2, *Id.* iv. 23, &c. Here in its second sense of *to strike* (as the best way of driving), as in *Hom. Il.* ii. 198, τὸν σκήπτρῳ ἐλάσασκεν. So also in *Id.* xxv. 256 and 264. In *Id.* xxii. 104, ἤλασε πυγμῆν seems to be literally, "he drove his fist."

37. ὑποκόλπιος, ον, *lying at the bosom, in the lap*, hence a *darling, pet,* &c. Compare *Juv.* ii. 20:

"ingens

Cœna sedet, gremio jacuit nova nupta mariti."

38. μάλον = μήλον, ον, τό, Lat. *malum*, an *apple*, in general any *tree-fruit*. Apples were sacred to Venus, whose image some-

times held the flower of the poppy in one hand, and an apple in the other. Hence they were often employed as a challenge to love. Cf. Id. v. 88, Id. vi. 6, and 21; Virg. Ecl. iii. 64, &c. &c. They are mentioned as presents among lovers in Id. ii. 120, Id. iii. 10, &c. &c. In Id. iii. 41, Hippomenes μᾶλ' ἐτὶ χερσὶν ἐλών won the hand of Atalanta. Hence the passage before us may be explained as equivalent to, "Those tears of thine are flowing as love-gifts to him."

Undistinguished by any difference of accent or declension is μῆλον and μᾶλον, τό, a *sheep*, which occurs in Id. xvi. 39, and 61, &c., and in Id. i. 109, Id. iii. 46, &c. Wordsworth, who follows Dahl in understanding μᾶλα here in sense of *the cheeks*, (so Briggs μήλων in Mosch. iv. 57), thus defends this rendering: "Μᾶλα (unde Latine *malæ*) sunt in ore humano superiora *genarum* teste Polluce ii. 87, hinc Lucian. ii. 463, τὰ μῆλα καὶ ὕσα τῆς ὄψεως ἄντωπα παρ' Αλκαμένους λήφεται. Vide et Rufum Ephesium de appellationibus, p. 531, et p. 551. Μηλα, inquit, *malæ* et Priscis Latinis *Genæ*; μῆλα pro *genis* habent Alexandrini Interpretes in Canticis Solomonis iv. 3, vi. 6, ubi Symmachus παρειαί."

39. μάσταξ, ἡ. Cf. Gloss. on v. 4.

Ib. ὑπωρόφιος, ον, also -ία, -ιον, (ὄροφος), *under the roof*; an epithet of the swallow, from its building under eaves, &c. Cf. Virg. Georg. iv. 306-7:

"ante

Garrula quam tignis nidum suspendat hirundo."

41. δίφραξ, ακος, ἡ, a *chair*; θρόνος γυναικεῖος, Hesych. μαλακᾶς δὲ, observes the Schol., παρόσον αἱ γυναῖκες μαλακαῖς κάθηνται καθέδραις, ὡς ἐν Συρακουσίαις. Cf. Id. xv. 3.

42. ἀμφίθυρος, ον, *having a door or opening on both sides*. "Ἀμφίθυρον videtur idem esse atque vestibulum Romanorum, vacuum illud sub dio spatium, quod ab ostio ad interiora ædium patebat: 'der Hof.'" *Reiske*. Whether this be correct or not, it seems tolerably certain, from a comparison of οἶκον μὲν ὄρας τόνδ' ἀμφίθυρον, Soph. Phil. 159, and of ἀμφιπύλου—μελάθρου, Eur. Med. 134, that ἀμφιθύρ. is here the epithet of a word denoting *house* or *apartment*, subintell. So also the Schol., ἀντικρὺ τοῦ οἴκου

τοῦ διθύρου. Briggs, however, follows Æm. Port. in rendering it "per portam;" and Wuest. conceives it to be "janua, quæ in interiorem ædium partem fert, fortasse ipsius vestibuli."

Ib. δικλῖς, ἴδος, ἦ, *doubly folding*, an usual epithet of doors, &c. Hence it is probably used here as equivalent to δικλίδος θύρας. The plural number is more usual. Æm. Port. conceives that δικλῖς is added as an explanation of ἀμφίθυρος, which is most improbable. Reiske observes: "δικλῖς autem est janua extima, per quam exitus in semitam publicam, et ex ea aditus in vestibulum patebat."

44. εἴκατι = εἴκοσι, *twenty*. Boisson. reads εἴκοτι, observing: "εἴκοτι pro εἴκατι, ex uno quidem nunc codice recepi; sed iv, 10; v, 86; xv, 139; xvi, 51, multæ mihi adfuerunt auctoritates."

46. Θρακιστί, *in Thracian fashion*, cf. Αἰγυπτιστί, Id. xv. 48, &c. In Hom. Il. iv. 533, the Thracians receive the epithet ἀκρόκομοι, where Heyne observes: "Suspicio Thraces erectos in vertice habuisse cincinnos, ut Germani prisci habuerunt (cf. Pelloutierii *Hist. des Celtes*, i. p. 265, et cf. β', 542.), et hodieque habent multi barbari (velut quidam Tartarorum), præsertim Americani."

50. ἀποστέργω, *to cease to love*. Similarly in Epigr. iv. 13:

καὶ τῷ χαρίεντι Πριήπῳ
εὐχε' ἀποστέρξαι τοὺς Δάφνιδός με πόθους.

Hence it passed into the sense of *to loathe*, as in Æsch. Ag. 482:

τὸν ἀντίον δὲ τοῖσδ' ἀποστέργω λόγον·

Compare the signification of ἀπό in compos. in ἀπαλγέω, ἀποκηδέω, ἀποσπονδάζω, ἀποπονέω, ἀπεσθίω, &c

51. γέύω, *to cause to taste, to give to taste, also to feed*. In Id. x. 11, it may have either a trans. or intrans. sense. But the mid. and pass. are generally employed in the latter signification. Buttmann observes, in his *Irreg. Verbs*, p. 51, "In Theocrit. 14, 51, we meet with a singular form γέυμεθα, which unless forced can only be called a perfect without the reduplication: and as there are few or no undisputed instances of the reduplication (i. e. the real syllabic reduplication) being omitted in the pure times of the language, this form arose most probably from the faulty language of common life; as the similar one, ἔλειπτο, Apoll. Rhod. i, 45.

and 824. (which can be nothing but a pluperf.) is perhaps to be ascribed to an inaccurate imitation of the old Epic language."

52. ἀμαχανέω = ἀμηχανέω, to be ἀμήχανος, which has both an active sense, *not knowing what to do, having no expedient*, and also a pass. *against whom or which no expedients prevail*, which is the more usual meaning. The verb follows here the latter signification; in Id. xxii. 103, the former.

61. ἐρωτικός, ἡ, ὄν, *belonging to love, given to love, amorous*. "Contendit Barnesius in vita Euripidis, Theocritum Ptolemæi castitatem hoc in loco elevare aut deprimere noluisse; ἐρωτικός itaque hic passive sumendum esse pro *amabilis*, ἔρωτος ἄξιος. At nulla hujus usus profert exempla. Neque vero si amori deditum describat Ptolemæum, ideo castitatem ejus elevat noster: ait enim. Eid. xvii. 38.

τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναῖκα,
ὅσσον περ Πτολεμαῖος ἔην ἐφίλασεν ἄκοιταν.

Atque magis probabile est nostrum hoc nomine Ptolemæum laudare, cum et ipse amori nimium deditus appareat; unde et γυναιμανῆ vocat Plaundes in Metaphrasi distichorum Catonis. Lib. II. v. 6:

εἰ δὲ γ' ἐρᾶν βούλει, τοῦ ἐρᾶν, δὲ τέχνην ἐπιγνῶναι
στιῖχε Θεόκριτον ἀμφὶ γυναιμανῆ."

Taylor.

Wuest. explains in pass. signification, *dilectus ab amore, venustus*, but supplies no analogies.

66. λῶπος, ὁ, but here neut. and so also in Hippon. 44, sec. Passow, i. q. λώπη, ἡ (λέπω. λοπός, λόφος), *a garment*, especially one of sheep's skin, *a cloak, mantle, &c.* In Id. xxv. 254, the fem. form occurs.

68. ᾄ = ῥ̄, here in sense of *as*, like ὡς or ὅτι; often joined with superlatives, e. g. ῥ̄ ἄριστον, *in the best possible way*, Xen. Cyr. II. 4, 32, VII. 5, 82. Fully expressed the original elements may have been ταύτη ὁδῷ ῥ̄ ἄριστον ἔστι. Cf. Matth. Gr. Gr. § 461.

Ib. τάχος, εος, τό, *speed*. It is frequently used in adverbial phrases for ταχέως, as διὰ τάχους, Soph. Aj. 822, &c.; also with relatives ὡς or ὅτι τάχος, like ὡς τάχιστα; as here, ᾄ τάχος, *with*

all possible speed. On the transition of this and other substantives, as κράτος, μέγεθος, into an adverbial sense, &c., cf. Jelf, Gr. Gr. § 579, 5.

69. ἐπισχέρω, adv. (σχερός, a row, ἔχω, σχεῖν, whence ἐπισχέρω corresponds to ἐφεξῆς, but sec. Gramm. *the firm land*, as opposed to the sea, which Passow conceives to point to ξερός, ξηρός, &c.; σχερός, however, never occurs but in the phrase ἐν σχερῶ, *in a row*, sometimes written ἐνσχερώ), *in a row, one after another, by degrees, &c.* Hom. II. xi. 668, xviii. 68, xxiii. 125; Apoll. Rhod. i. 330, 528; iii. 1269; iv. 451.

70. ἄς = ἕως, *until, while*; occurs again in Id. xxix. 20, and Pind. Olymp. x. 61.

IDYL II.

1. Δάφνη, ἡ, *the laurel or bay*. Δάφνη τὸ φυτόν, δαοφώνη τις οὔσα, ἡ ἐν τῷ δαίεσθαι φωνοῦσα· ἡχεῖ γὰρ καιουμένη. μαρτυρεῖ Θεόκριτος. χ' ὡς αὐτὰ λακῆ μέγα κάκφυρίσασα. Etym. M. p. 250, 35. It was sacred to Apollo because of the metamorphose of Daphne, and hence was supposed to possess inspiring properties. It was frequently used in ceremonies of divinations and the like. In the present instance v. 23 explains the use to which they were to be applied, and so in the imitation of Virgil, Ecl. VIII. 82, 83. Cf. too, Tib. II. 5, 81, and Prop. II. 28, 36. Martyn conceives it proved, on Virg. Georg. I. 306, that the "laurus" of the ancients was our bay, and not the laurel, which, he says, was called "lauro-cerasus" by its first discoverers.

Ib. φίλτρον, τό, (φιλέω,) *a love charm or love potion*, in gen. *any means towards the production of love*. Wuest. conceives it to embrace here all the magical apparatus which is about to be employed.

2. κέλεβη, ἡ, *a drinking vessel, goblet, bowl*. Athenæus, lib. XI. p. 50, gives the following description of this vessel :

Κελέβη. Τούτου τοῦ ἐκπώματος Ἀνακρέων μνημονεύει·

Ἄγε δὴ φέρ' ἡμῖν, ὦ παῖ,
κελέβην, ὅπως ἄμυστιν
προπίω· τὰ μὲν δέκ' ἐγχείας
ὔδατος, τὰ πέντε δ' οἴνου
κνάθους.

"Ἄδηλον δὲ, ποῖον εἶδος ἐστὶ ποτηρίου, ἢ εἰ πᾶν ποτήριον κελέβη καλεῖται ἀπὸ τοῦ χέειν εἰς αὐτὸ τὴν λοιβὴν, ἢ τὸ λείβειν· τοῦτο δὲ ἐπὶ τοῦ ὑγροῦ συνήθως ἔταττον, ἀφ' οὗ λέγεται καὶ ὁ λέβης. Σειληνὸς δὲ καὶ Κλείταρχος τοὺς Αἰολεῖς φασὶν οὕτω καλεῖν τὸ ποτήριον. Πάμφιλος δὲ τὸ ποτήριον θερμοποτίδα καλουμένην τὴν κελέβην εἶναι. Νίκανδρος δ' ὁ Κολοφώνιος ἐν ταῖς Γλώσσαις

ποιμενικὸν ἀγγεῖον μελιτηρὸν τὴν κελέβην εἶναι. Καὶ γὰρ Ἀντί-
μαχος ὁ Κολοφώνιος ἐν πέμπτῳ Θηβαΐδος φησί·

κήρυκας ἀθανάτοισι φέρειν μέλανος οἴνοιο
ἀσκὸν ἐνίπλειον, κελέβειόν θ' ὅττι φέριστον
οἴσιν ἐνὶ μεγάροις κεῖται μέλιτος πεπληθός.

Καὶ πάλιν·

ἀτὰρ ἀμφίθετον κελέβειον ἐλόντες
ἐμπλειον μέλιτος, τό ρά οἱ προφερέστερον ἦεν.

Ἄλλαχού δέ φησι·

καὶ χρύσεια δέπαστρα καὶ ἀσκηθὲς κελέβειον
ἐμπλειον μέλιτος, τό ρά οἱ προφερέστερον εἶη.

Σαφῶς γὰρ νῦν κελεβείον ἀντὶ ἀγγείου τινὸς τέθεικε, προειπῶν
ποτήρια δέπαστρα. Θεόκριτος δ' ὁ Συρακόσιος ἐν ταῖς Φαρμακευ-
τρίαις φησί·

στίψον τὰν κελέβαν φοινικέψ οἶὸς ἀψίτῳ.

Καὶ Εὐφορίων·

ἠέ ποθεν ποταμῶν κελέβη ἀποήφυσας ὕδωρ.

Ἀνακρέων·

Ἵννοχόει δ' ἀμφίπολος
μελιχρὸν οἶνον τρικύαθον κελίβην ἔχουσα.

Διονύσιος δ' ὁ λεπτὸς, ἐξηγούμενος Θεοδωρίδα, τὸ εἰς τὸν Ἑρωτα
μέλος, τὴν κελέβην φησὶ τίθεσθαι ἐπὶ τοῦ ὀρθοῦ ποτηρίου, οἶον
προυσιάδος καὶ θηρικλείου.

Passow suggests an affinity of origin with κύπελλον. The Schol.
observes, κελέβη δέ ἐστὶν ὄνομα πόλεως· ἐστὶ δὲ καὶ ποτήριον
ξύλινον κυλικῶδες. Εὐφορίων ἐν ποτηριοκλέπτῳ·

ὑστὶς ἐμὴν κελέβην ἀλυβήϊδα μῶνον ἀπηύρα.

Warton explains it “pila in qua aliquid pinsitur,” whence Dalzell
renders *a mortar*, a sense it is supposed by some to bear in Ni-
cander, Ther. 913. Polwhele translates it *a cauldron*.

Ib. ἄωτος, ὁ (the neut. ἄωτον, τό, is found only in Apoll.
Rhod. and the later Ep. Homer leaves the gender undecided.
In Pindar it is always masculine, as it is in Id. XIII. 27). The
reputed ancient meaning was *a blossom* or *flower*, which Butt-
man conceives he has disproved in his Lexil. sub. v., and for
which he substitutes *a lock of wool*, as the original sense. “Ἄω-
τος is the Lat. *flocus*. As this is derived from *flo*, so that comes
from ἄημι; and both mean *the light and airy locks* of the sheep, or

of the flax-plant." But it appears most probable that the Schol. on Hom. Il. XIII. 599, is correct in explaining οἶος ἄωτῳ as προβάτου ἄνθει ὃ ἐστὶν ἐρίω. So also our Schol., προβάτου ἄνθει, ἀντὶ τοῦ ἐρίω· a converse to which figurative mode of expression is found in "comam—acanthi," Virg. Georg. iv. 137, and "sera comantem Narcissum," ib. 122; "comantes silvæ," Val. Fl. i. 429; "comans humus," Stat. Theb. v. 502; "flore comantem purpureo," Virg. Æn. xii. 413. In Pindar ἄωτος always denotes *the fairest and best of its kind*, as it does in Id. XIII. 27, θεῖος ἄωτος Ἡρώων. Buttm. presents no convincing objection (Lexil. p. 185–87) to the translation he mentions, "the bloom of the sheep," which is that of the Schol. given above, for there is no weight whatsoever in the assertion, that in Od. ix. 434, if this were its meaning, "ἄωτος must have its genitive case after it," as if the poet was bound to put in a word which no hearer or reader could be stupid enough to miss. Again, he quotes Il. XIII. 599, where a sling is called ἐύστροφος οἶος ἄωτος, and asks, "Now, is this the place, where the poet is speaking of a compact and hard-twisted sling, to introduce the idea of the finest, the softest, and the most beautiful wool?" To which it might be answered at once, that the best wool would make the best string. But, in fact, the ancient meaning renders the expression rather as equivalent to *wool* simply, which is Buttman's object also, with this difference, however, that by the old interpretation we approach this sense in a mode worthy of an Epic poet, while Buttman's method falls below the dignity of the common language of life: for when Telemachus, Od. i. 443, is described as sleeping *κακαλυμμένος οἶος ἄωτῳ*, is it credible that this meant literally "wrapped in a lock of wool of a sheep," and so passed into "wrapped in a fleece of a sheep?" And again, that Pindar, &c., used the word ἄωτος to describe the most exalted excellence in poetry, &c., just as the Latins did *flos*, from the word having passed from the sense of *flock* or *down* to mean "the downy pile or nap of cloth?" The editor is not only content to be classed with those who "remain firm in their opinion that ἄωτος means the blossom in a metaphorical sense" (Buttm. Lexil. p. 183), but also imagines that it originally bore this meaning in a literal sense. It may be added that such expressions as "flocci instar"

fall very foul of the transition of ἄωτος ("the Lat. floccus") from this sense to that of denoting the highest perfection.

3. βαρυνέω, to distress, grieve, annoy. This verb is found no where else. Cf. V. R.

Ib. καταθύομαι, in mid. voice, to overpower by magic rites, compel to love by means of sorceries; so again in v. 10 and v. 159. Its elemental signification is probably to cause offerings to be burned against a person (cf. Passow's sense of θύω, trans. scil. to burn in sacrifice,) and so to enchant. Thus one of the Schol. καταθύομαι, ἀντὶ τοῦ κατ' ἐκείνου θύματα ποιήσω.

10. θύος, εος, τό, incense, Lat. thus, hence an offering, and in general, sacred rites. In such sense it occurs in Epigr. iv. 16, and Epigr. vii. 3. Here it implies magic ceremonies.

14. δασπλήτης, ἡ (the form δασπλής, ἦτος, ό, ἡ, also occurs), terrific, horrid. It is the epithet of a Fury in Odys. xv. 234.

τήν οἱ ἐπὶ φρεσὶ θῆκε θεὰ δασπλήτης Ἐριννύς.

It is thus noticed in the Etymol. M. p. 249. 6. Δασπλήτης, ἡ ἔριννύς—Θεόκριτος δὲ Ἐκάτης αὐτὸ εἶναι ἐπίθετον λέγει, ἡ μεγάλων κακῶν ἀναπιπλαμένη, ἡ ἄπληστος τιμωρός. The Schol. explains, Δασπλήτη. Ἡ ἢ οὐκ ἂν τις διαπελάσειεν ἢ τὸ δα ἐπιτατικόν, πολυπέλαστε. ἢ ἀντὶ τοῦ πολεμική. ἢ ἔγκειται ἡ δαῖς, τουτέστιν ἡ μάχη. ἢ προσπελάζουσα ταῖς δρσί, τουτέστι φωσφόρος· ἐπεὶ ἡ αὐτὴ ἐστὶ τῆ σελήνη. Passow derives it either from the intens. prefix da-, and πλήσσω, in the sense of very striking, or from the same and πελάζω, in the sense of very daring.

17. Ἰϋγξ, ἰϋγος, also ἰυγξ, ἡ, (ἰύζω,) the wry-neck, Lat. *Iynx torquilla*, a small bird, remarkable for its long neck, and the singular contortions of its head when held in the hand or surprised in the nest, which is usually built in the hollow of a tree or hole, as also for its peculiarly shrill cry. It was sacred to Venus, and much used in love incantations, especially to recall the alienated affections of a person beloved. It appears from the Scholiast on Pind. Pyth. iv. 214, sqq.

ποικίλαν ἰϋγα τετράκναμον Ὀυλυμπόθεν
ἐν ἀλύτῳ ζεύξαισα κύκλω
μαινάδ' ὄρνιν Κυπρογένεια φέρειν
πρῶτον ἀνθρώποισι,

that it was a custom with sorceresses to bind the bird to a four-spoked wheel, which they turned round and round as they chaunted their spells. According to others, the intestines of the bird were so used. Tzetzes upon Lycophron, v. 310, among other suppositions, mentions that of the *inyx* being attached to a magic top or wheel (ρόμβος) of wax, and of both being placed on embers to waste away. Such would appear to have been the view of the Schol. on v. 30. Χαλκοῦν ἔφη ρόμβον τὴν ἐκ τοῦ κηροῦ τοῦ αἰόλου καὶ τοῦ πήνουσ ἴϋγα διὰ τὴν στερρότητα καὶ δύναμιν τῶν φαρμάκων. Hence, whatever may have been the exact method of its employment, ἴϋξ passed into the signification of a *magic wheel* or *rhomb*. Thus Theodote asks Socrates to lend her τὴν ἴϋγα, ἵνα ἐπὶ σοὶ πρῶτον ἔλκω αὐτήν. Xen. Mem. III. 11, 18. So, too, in the Epigr. given, p. 20, Jac. Del. Epigr.

* Ἰϋξ ἢ Νικοῦς, ἢ καὶ διαπόντιον ἔλκειν
 ἄνδρα καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,
 χρυσῶ ποικιλθεῖσα, διαυγέος ἐξ ἀμεθύστου
 γλυπτῆ, σοὶ κεῖται, Κύπρι, φίλον κτέανον,
 πορφυρέης ἀμνοῦ μαλακῆ τριχὶ μέσσα δεθεῖσα,
 τῆς Λαρισσαίης ξείνια φαρμακίδος.

Hence it came again to signify *any means of enchantment* or *love-charm*; in general, according to Suidas, τὸ ἐφέλκον τὴν διάνοιαν εἰς ἐπιθυμίαν καὶ ἔρωτα, a *spell*, as in Pind. Nem. iv, 56,

ἴϋγι δ' ἔλκομαι ἦτορ νοσηνία θιγέμεν.

Wuest. conceives the *inyx* and its magic to be "procul dubio," "turbo flagello agitated," adding, "Huic actioni vis ἑλκτική tribuebatur; ut hodie quoque, per lusum certe, morantes rudicula agitata adducunt. Vetus superstitio, cujus causa per se patet. Aliud etiam instrumentum fuisse ἑκατικὸν στρόφαλον indicatum me docet Fr. Jacobs., Nicephori locum in Schol. ad Synes. p. 362, afferens: ἔστι δ' ὁ ἑκατικὸς στρόφος σφαῖρα χρυσῆ μέσον μὲν ἔχουσα σάπφειρον λίθον, δι' ὅλης δὲ τῆς ἐπιφανείας χαρακτῆρας καὶ σχήματα διάφορα. ταύτην δὴ στρέφοντες ἐποιοῦντο τὰς ἐπικλήσεις, ἃς δὴ καὶ ἴϋγας ἔλεγον."—"Rhombum triangulum (tribus, opinor, transversis gradibus, trochlearum nostrarum instar), secundum σχολιαστήν Theocriti, Atticæ adhibuerunt magæ, quoniam tres perfectus sit numerus; nomen Atticum ρόμβος erat,

pro magis vulgari *ρόμβος*, sive, quod *σχολιαστής* Apollonii refert, *ρόμβιον*." *Voss on Virg. Ecl.* VIII. 68. This species of *magic top*, or *wheel*, but without any allusion to the bird, is mentioned also in Hor. *Epod.* XVII. 7; Propertius, II. XXVIII. 35, and III. VI. 26; Ovid. *Amor.* I. VIII. 7, &c.; Lucan, VI. 455, &c.

25. *εἶδομες*. "The later poets were the first, from misunderstanding perhaps the Homeric language, to use *εἶδω* in the exact sense of *to see*; *εἶδομες*, as a present, Theocr. 2. 25., or they formed from the aorist *ιδεῖν* a new future, *ἄρα γ' ἰδησῶ αὐτάν*. ib. 3. 37." *Buttm. Irreg. Verbs*, sub. v. Passow would probably consider this an aorist here, as he regards the verb as wholly obsolete in pres. act. Its general usage in Theocritus is given in the V. R. Id. 1. 19.

26. *ἀμαθύνω*, *to reduce to dust, to utterly consume*. Παρὰ τὴν ἀμάθον ἀμαθύνειν, τὸ ἀφανίζειν.—πόλιν δέ τε πῦρ ἀμαθύνει:—κατὰ μικρὸν δαπανᾷ, τουντέστιν, ἄμαθον καὶ κόνιν ποιεῖ. *Etymol. M.* p. 76, I.—*ἀμαθύνει, ἄμαθον ποιῆσαι, ἀφανίσει. ἄμαθος γὰρ ἡ κόνις*. *Schol.*

26. *ρόμβος*, ὁ, Att. *ρόμβος*, (*ρέμβω*), *anything that may be spun or turned round, a top*, i. q. *στρόμβος*, and *βέμβιξ*, Lat. *turbo*, *a magic wheel*. Eustath. ad Dionys. *Perieg.* v. 1131, observes, *ἔστι δὲ καὶ φαρμακίδων τρόχος ὁ ρόμβος παρὰ Θεοκρίτῳ, καταγοητευόμενος ἐν τῷ στρέφεισθαι*. Compare

"Citumque retro solve, solve turbinem."

Hor. Epod. XVII. 6.

and Gloss on v. 17. Wuest. refers to Levesque in *Excurs. ad Thucyd.* VI. p. 328, and Barker ad *Etym. M.* p. 1119, sqq., and in *Thes. Steph.* p. 11096, B. ed. Valpy.

33. *πίτυρον*, τό, generally in the plur. *πίτυρα*, *bran, the husk of corn*, τὰ λεπτίσματα τοῦ σίτου καὶ τῆς κριθῆς, Lat. *furfur*. "Fr. Jacobs. observat *furfures* in talibus sacris etiam apud Demosth. pro Cor. 79. p. 313. 15. commemorari. Idem hæc addit ad ipsam rem illustrandam: obscura est in hoc negotio *furfuris* ratio. Erat τῶν *πιτύρων* usus in mysteriis, in quibus qui initiabantur *furfuribus* illinebantur; quare *πιτύρω περιπλάττεσθαι* dicuntur οἱ *μνούμενοι*, iidemque *ἀπομάττεσθαι*. Vid. Harpocrat. *lex.* p. 54. Fortasse cohæret etiam cum *ἀλευρομαντεία*. Ob hanc relationem ad mysteria hoc genus incantationis efficacia reliqua

vincere videri poterat; nec ob aliam causam Simætha postremo loco utitur eo. Et statim apparet effectus." *Wuest.*

34. ἀδάμας, αντος, ό, (δαμάω) *unconquerable*, usually as subst. *adamant*, i. e. the hardest metal, probably *steel*. Of this the throne of Hercules ἐν Διός οἴκῳ is said to have been made, in *Id.* xvii. 21, στερεοῖο τετυγμένα ἐξ ἀδάμαντος.. The commentators are divided as to whether the word is here an adjective or substantive. Valcken. follows one of the Schol. in understanding it as an adjective, and τὸν ἐν ᾧδ. ᾧδ. to mean Pluto. "Ἄδάμας Schol. est ipse Pluto, καθὸ σκληρὸς καὶ ἀδάμαστος. Quem nemo poterat exorare, cujusque janua ad nullius preces pandebatur (vid. Diatribæ in Euripidis perd. Trag. reliquias p. 187. C.) Hecate tamen sive Diana movere posse videbatur Simæthæ: Τὸ δ' Ἄρτεμι καὶ τὸν ἐν ᾧδα Κινήσαις ἀδάμαντα, καὶ εἴτι περ ἀσφαλῆς ἄλλο. id est, καὶ εἴτις ἄλλος ἀσφαλῆς sive σκληρός. ut sæpe neutro genere adjectivorum homines designantur." *Valcken.* So also Melhorn in *Anthol. Lyr.* p. 126, and *Kiessl. in loc.* Voss, on the other hand, takes it as a substantive, sustaining his interpretation as follows: "Præcipue autem in Orco omnia firma atque valida ex adamante facta erant, ut securis Briareï (*Ovid. Fast.* iii. 805), radii textorii deæ fatalis (*Soph. fragm. Phædr. Br.* iv. p. 663), tabulæ Parcarum (*Ovid. Metam.* xv., 813, *Claud.* xv. 202), clavi Necessitatis (*Hor. Od.* iii. 24, 5), ἦλοι Κινδύνου (*Pind. Pyth.* iv. 125), Titanum catenæ (*Val. Fl.* iii. 325), Cerberi (*Senec. Herc.* 808), Discordiæ (*Manil.* i. 922): et, quæ primo loco memorandæ fuissent, portæ, tum ea, quæ ad locum inferorum ducebat (*Lucian. de luctu. Propert.* iv. 11, 4), tum ea, quæ sedem sceleratorum claudebat (*Ovid. Metam.* iv. 452). Hanc Virgilius (*Æn.* vi. 552) ita describit:

' Porta adversa, ingens, *solidoque adamante* columnæ:
Vis ut nulla virum, non ipsi excindere ferro
Cœlicolæ valeant. Stat ferreaturris ad auras.'

En adamantem οὐ ψευδώνυμον, nulla neque mortalium neque deorum vi domandum. At Hecate movere valuit, et, quod Claudianus de portis Aevi canit (xx. 444):

' tunc sponte reclusos
Laxavit postes adamas; penetrabile profundum
Panditur.'

Cf. *Stat. Theb.* vii. 68."

Wordsworth conceives that the word is a subst., but applied metaphorically to Pluto. ‘Omnibus enim familiare est, præsertim poetis, *personas* designare nomine materiae cui maximè ingenio sint similes. Ita Comicis stupidus est *στέλεχος*, stipes, Philipp. ap. Dicæarch. p. 10. λίθος Aristoph. Nub. 1202. Quidni igitur ‘*illacrymabilem Plutona, τὸν ἐν ᾗδα ἀδάμαντα* hic vocaverit Theocritus, qui simili translatione usus est III. 18. ὦ τὸ καλὸν ποθοεῦσα, τὸ πᾶν ΛΙΘΟΣ x. 7. Μίλων ὄψαμα̃τα ΠΕΤΡΑΣ ἀπόκομμ’ ἀτεράμνω, &c. &c.’” The occurrence of the adjective ἀδαμάντινος in Id. III. 39, ἐπεὶ οὐκ ἀδαμάντινα ἐντί, is an objection to ἀδάμας being an adj. here; and although εἴ τί περ ἄσφ. ἄλλ. may, of course, be used as Valcken. considered it to be here, yet it is simpler to understand it in a neut. sense. Kiessl’s objections to the version of Voss have no weight: “At primum non patet, hic chalybs cur dicatur ὁ ἐν ᾗδα ἀδάμας, quum, quod multa loca ab ipso Vossio citata demonstrant, ex illo metallo plurimæ res, quæ non in Orco erant, confectæ essent.” But ὁ ἀδάμας alone means *chalybs*, and ἐν ᾗδα is an attribute, giving an increased notion of unalterable firmness. “Tum ad hunc ἀδάμαντα movendum requirebantur corporis vires immane quantum auctæ, quales sunt Gigantum, quarum cogitatio hic quidem, ubi Delphidis animus obstinatus flectendus, alienissima est.” To criticise thus would imply a metaphysical correctness in imagery generally, for which Kiessl. must look in vain, and, indeed, the absence of such a nice subtlety here, rather suits the character of the speaker.

36. χαλκίον, τό, *any copper utensil*, here probably the same as the ἠχεῖον, which appears to have been a *gong*, or a *species of cymbals* mentioned by the Schol. on this v. φησὶν Ἀπολλόδωρος, Ἀθήνησι τὸν ἱεροφάντην τῆς Κόρης ἐπικαλουμένης ἐπικρούειν τὸ καλούμενον ἠχεῖον· καὶ παρὰ Λάκωσι βασιλέως ἀποθανόντος, εἰώθασι κρούειν λέβητα.

38. ἠνίδε, interject. (ἦν, Lat. *en*, ἴδε), *lo! behold!* Others accent it ἦνιδε, and so Brunck and Kiessl. following Gregor. Cor. de dial. p. 286, ed. Schaef.

46. λασθῆμεν = λησθῆναι, aor. 1, pass. in dep. sense of λαυθάνομαι, i. q. λήθομαι, mid. *to forget*. Cf. Gloss. on Id. XIV. 9.

48. *ἵππομανές, εός, τό*, according to Theocritus, here, *an Arcadian plant, of which horses are madly fond*. “ De hippomane non consentiunt. Theocritus quidem herbam quandam indicat, sive vera fuerit, sive, ut quibusdam videtur (conf. Salmas. ad Solin. p. 660), fabulosa; atque facile, fieri potuit, ut planta id nominis in quadam tantum regione sortiretur, aut ab effectu etiam abusive ita vocaretur (v. Servium ad Virgil. Georg. III. 280), quod equi, si eam comederint, furorem passi sunt. Crateuas quidem, vetus quidam botanicus, secundum Scholiasten ad nostrum locum dicit, τὸ φυτὸν ἔχει καρπὸν ὡς σικύου ἀγρίου, μελάντερον δὲ τὸ φύλλον ὡσπερ μήκωνος ἀκανθῶδες. [Crateuas ita exponit, ut ad Daturam Metel consilium transferre possis. Sprengel in Histor. Rei. Herb. t. i. p. 127. *Kiessl.*] et Theophrastus Hist. Plant. ix. cap. 15. (quem locum Palmerius et Valckenar. laudant.) memorat herbæ genus dictum *ἵππομανές*, quæ maxime reperiatur Tegeæ et Clitoria, ideoque in Arcadia. Alter Scholiastes intelligit carunculam nigram, fronti pulli recens editi innatam, quam equa innixa statim devorat, de quo veneficio, item *hippomanes* appellato, v. Plin. H. N. VIII. cap. 42, sect. 66, ibique Harduin. Broukhus. ad Tibull. II. 4, 58, et interpretes ad Virgil. Georg. III. 280 (Voss. p. 593), et Æn. IV. 515.” *Harl.* “ Vix videtur hic intelligi planta aliqua, sed potius concrementum, ‘ein Gewächs,’ quod cum equuleo nascitur, et a veteribus pro philtro habebatur; quod quale sit, docet Daubenton in Hist. Nat. Univ. Comit. a Buffon, vol. IV. p. 124, ed. Amst.” *Schreber.* “ Schreberi explicationi, quam alter Scholiastes uberius exposuit, plura adversantur, et primum quidem, quod *ἵππομανές* dicitur esse apud Arcades; unde colligas veteres existimasse, τὸ ἵππομανές proprium fuisse Arcadiæ. At qui factum est, ut soli Arcadici equulei cum ejusmodi caruncula nascerentur? Tum usus vocabuli *φυτόν*. (Conf. tamen Liebel. ad Archiloch. Reliquias, p. 91). Denique, id quod gravissimum est, locutio ἐπὶ τινὶ μαίνεσθαι, quæ, interprete Salmasio ad Solin. p. 940, non de eo usurpatur, qui alicujus rei gustu vel haustu ad insaniam adigitur, sed ‘de eo, qui rei ejus cujus cupiens est, quocunque modo potiundæ ardore insanit.’ Adde Huschk. Anal. Crit. p. 29. Jacobs. in Anthol. Gr. t. VII. p. 156. Hieron. Bosch. in Anthol. Gr. p. 280. Eodem sensu Latini usur-

pant verba 'ardendi' et 'insaniendi.' V. Burmann. ad Propert. i. 13, 7." *Kiessl.* A dissertation on *Hippomanes* at the end of Bayle's Dictionary is also referred to.

53. ἄγριος, ἰα, ἰον, also ἰος, ἰον. Its primary meaning seems to be *belonging to the country, sylvan*, in which sense it occurs in *θεύμενοι ἄγριον ὕλην*. Id. xxii. 36; *ἀγρίησιν ἐπὶ σχίζησι δράκοντε καῖε*. Id. xxiv. 89; *δρυὸς ἄγρια φύλλα*. Id. xxvi. 3; and probably in Mosch. v. 13. Hence it denotes the qualities incident to a wild state, as 1, *rude, boorish, &c.*, a sense it bears in *ὡς ἄγρια παῖσδεῖς*. Id. xx. 6; *ἄγριος εἶ, πρὸς πάντα παλίγκοτος*. Id. xxii. 56: and 2, *savage, ruthless*, as in *τὸν λῖν ὑπέμεινε τὸν ἄγριον*. Id. xiii. 6; *ἴδ' ὡς ἄγριος*. Id. xv. 53; *ἄγρια δ' αὐτῷ χεῖλεα*. Id. xxiii. 11; *ἄγριε παῖ καὶ στυγνέ*. Id. xxiii. 19; *ἄγριον ἐρπετόν*. Id. xxix. 13; and so in Mosch. i. 22. A comparison of Theocritus, Id. xx. 6, throws a doubt on its precise bearing in Mosch. i. 11. In Bion, i. 16, 52, iv. 1, xxvii. 5, its meaning is still that of *ruthless, pitiless*, which it appears to bear in this passage also.

56. λιμναῖτις = -νήτις, ἰδος, ἡ, fem. of λιμνήτης, ου, ὄ, i. q. λιμναῖος (λίμνη, λείβω), *living or growing in marshes*. The form λιμνάς, ἄδος, ἡ, occurs in Id. v. 17.

Ιβ. βδέλλα, ἡ, *a leech*. Αἱ βδέλλαι [καὶ] ἐν λίμναις γίνονται, καὶ ἐν ποταμοῖς, προσαγόμεναι δὲ [τῇ σαρκί] τὸ αἷμα ἐκθηλάζουσι. εἶρηται δὲ βδέλλα παρά τὸ βδάλλειν, ὃ ἐστὶν ἐξαμέλγειν τὸ αἷμα. τὸ γὰρ ἀμέλγειν Ἀπτικοὶ βδάλλειν λέγουσι. Νίκανδρος· ἠὲ σύγγε βδήλαιον νέον γλάγος. *Schol.*

58. σαύρα (not σαῦρα), ἡ, *a lizard*. The form σαῦρος occurs in Id. vii. 22. The *Schol.* observes: Τὴν κοινῶς λεγομένην χλωροσαῦραν. διαλοῦσα γὰρ καὶ ἐνθυμουμένη τὸ διὰ τῆς σαύρας ποτὸν ὑπισχνεῖται αὐτῷ αὔριον δώσειν. ἔστι δὲ αὕτη δυσχερής, ἥτις ἀποκτανθεῖσα καὶ ξηρανθεῖσα καὶ συντριβεῖσα σὺν ἀλφίτῳ δίδονται, μεμύθενται γοῦν, ὡς καὶ τοῦτο τῶν φίλτρων ἐστὶν ἕν.

59. θρόνον, τό, only used in plur. τὰ θρόνα, *flowers or herbs* used in drugs and charms. Θρόνα Θεσσαλοὶ μὲν τὰ πεποικιλμένα ζῶα· Κύπριοι δὲ τὰ ἀνθινὰ ἰμάτια· Αἰτωλοὶ δὲ φάρμακα, ὡς φησι Κλείταρχος· Ὅμηρος δὲ τὰ ῥόδα, παρά τὸ ἄνω θορεῖν ἐκ τῆς γῆς. *Schol.* "Ahlwardt. amplexus scholiastæ explicationem τὰ πεποικιλμένα ζῶα, de lacerta accipit verbum τὰ θρόνα, omnemque

locum sic exponit: ‘Hanc lacertam tibi, Delphi, teram, et cras potum malum feram. Tu, Thestyli, sume hanc lacertam contritam et illine ejus limini.’ Nimirum venena e lacerta expressa retinet Simætha cras inde paratura potum venenatum, quo omnibus aliis frustra tentatis ad extremum usura est; Thestylin modo contritam bestiolam illinere jubet. Sic omnia bene cohærent. Hoc unum male me habet, quod numerus pluralis τὰ θρόνα de una lacerta usurpatur. H. Vossius in programmate intelligit (Virg. Æn. v. 514), ‘pubentes herbas, nigri cum lacte veneni.’ Ita τὰ θρόνα dcc. Nicandro in Ther. 413, ubi v. Schol. item Lycophr. 674, ubi Tzetz. interpretatur φάρμακα μαγικά. Eandem rationem probat vir doctus in Ephem. Lit. Univers. Sed nisi hæc θρόνα s. φάρμακα referuntur ad lacertam, et universe venena intelliguntur, omnis locus non satis cohæret.” But if it be supposed, as is most probable, that Simætha had various articles beside her which might be employed in these guilty ceremonies, and that as she turned them over she came upon the lizard, which she remembered would make a poisonous drink, and that she resolved to defer the use of this until she had tried the effect of other milder measures—compare v. 159, sqq.,

νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἱ δ’ ἔτι κήμῃ
 λυπῆ, τὰν Ἀίδαο πύλαν, ναὶ Μοῖρας, ἀραξεῖ.
 τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαμί φυλάσσειν,
 Ἄσσυρίῳ, δέσποινα, παρὰ ξείνοιο μαθοῖσα.

where the epithet κακά, as corresponding with the κακόν in this verse, deserves to be noticed,—upon this view (and there is very little mere supposition in it), there is no difficulty in the transition to τὰ θρόνα. Nay, the diversity of the action and mode of expression between the intercalary verses, 57–63, thus introduced, should be rather considered a ground of praise to the poet’s art. Martyn, in his note on Virg. Eclog. VIII. 91, has a comma after τρίψασα, and understanding τὰ θρόνα of the skin of the lizard, translates: “Pound this lizard, I will make a strong potion of it to-morrow: but in the mean time take these θρόνα, these spotted skins of lizards, and squeeze them upon his threshold.” But this construction of τρίψασα is intolerable, and the version of θρόνα is a

mere speculation. Lycophron, v. 674, describes Circe as ἐγκυκῶσαν ἀλφίτῳ θρόνα. Virgil, perhaps, expresses them in

“Has herbas atque hæc Ponto mihi lecta venena.”

Ecl. viii. 95.

60. φλιά, ἡ, a door-post; it is used in the plural, Hom. Od. xvii. 221. It seems here to be used for *the threshold*.

62. ἐπιφθύζω, to spit upon in order to avert any supernatural harm. Thus in Id. vii. 126 :

γραία τε παρείη,
ἄτις ἐπιφθύζοισα τὰ μὴ καλὰ νόσφιν ἐρύκοι.

“Eustathius ad Homerum Od. a. p. 1392, 42 = 22, 9, τὸ παρὰ Θεοκρίτῳ Ἐπιφθύζειν, ἀντὶ τοῦ ἐπιπτύειν γοητευτικῶς. Et ad Od. δ. p. 1482, 43 = 149, 16. Est igitur πτύειν pronuntiatum literis adspiratis, quam adspirationem litera sibilans ultro efficit.—Schneider. in Lex. Gr. suspicatur olim scriptum fuisse ἐπιψύττοισα a ψύττω Dor. pro πτύω.” *Kiessl.* Wuest., led into error probably by the confused explanations of the Schol. on this passage, explains ἐπιφθύζοισα, “murmurans, non alta, sed suppressa voce; ut versu 11, ποταίσομαι ἄσυχᾶ. Alii explicant: ‘insputans.’ Sed loci, quem afferunt ex Idyll. vii. 127, alia est ratio; diversus etiam mos ille veterum, quo mali ominis averruncandi causa in sinum despuebant, ut Idyll. vi. 39.” But a comparison of this last passage,

ὡς μὴ βασκανθῶ δέ, τρίς εἰς ἐμὸν ἔπτυσσα κόλπον·
ταῦτα γὰρ ἂ γραία με Κοτυτταρίς ἐξειδίδαξεν,

with Id. vii., 126–7, in both of which an old woman is mentioned in connexion with πτύω and ἐπιφθύζω, furnishes a strong corroboration, if it were necessary, of the similarity of meaning of the two words: and the spitting may have either formed a part of the ceremony, or been intended to guard the agent from any recoil of evil consequences.

66. καναφόρος = -ηφόρος (κάνη, φέρω), carrying a basket, the basket bearer, in certain solemnities of Demeter, Bacchus, and Athene; of Diana also, as here: “Simili festo, quod Patris in Achaia in honorem Dianæ Lophriae quotannis instituebatur, lege Pausan. Achaic. c. 18.—Canephorī Dianae haud scio an in uno

hoc loco mentio fiat. Proprie canephorum erant in Panathenaeis; sed eadem memorantur in pompis Minervae, Cereris et Bacchi (vid. Spanhem. ad Callim. hymn. in Cer. 127) et Junonis, ut ex Horat. Satir. 1, 3, 11, colligi licet. Vid. Heindorf. ad l. d." *Wuest.*

69. φράζω, to tell, speak, bid, as in Id. i. 102, Id. xx. 7, Id. xxv. 47. In mid. to tell one's self, and so, to muse upon, consider, notice, &c., as in this intercalary verse, and in v. 84, Id. vi. 13, Id. xxv. 180. So also the pass. form, as in Id. xxv. 217.

70. μακαρῖτις, ιδος, ἡ, fem. of -ρίτης, ου, ὁ, one blessed, i. e. dead, as first in Æsch. Pers. 633, but only of one lately dead. Bentl. Phalar. p. 23. So also in Alciphron, iii. 37. Similarly the Lat. *felix* and *beatus*. Cf. Lambin. on Hor. i. Sat. ix. 28: "Idem a Doribus ζαμερῖται, tanquam melioris sortis participes facti, appellabantur. Vid. Ruhnk. ad Tim. p. 59." *Wuest.*

73. βύσσοις, ἡ, (probably the Hebrew Bûtz, Gesenius Lex. in v.), a fine, yellowish flux, the linen made from it.

74. ξυστίς, ιδος, ἡ, (ξύω), a fine robe. γυναικεῖόν τι ἔνδυμα πεποικιλμένον. [Ἦν δὲ καὶ ἀνδρῶν. Ἀριστοφάνης. [Nub. 71] μὲν ἐλαύνεις ἐπὶ πόλιν ξυστίδ' ἔχων.] Ἄλλως. περιβόλαιον λεπτόν, ᾧ χρῶνται καὶ οἱ ἀρματηλάται. Schol. Hesychius explains it: χιτῶν ποδήρης, γυναικεῖος, παρὰ τοῦ ξύεσθαι. Cf. Annot. on Id. xv. 21.

78. ἐλίχρυσος, ὁ. Cf. Gloss. on Id. i. 30.

85. καπυρός, ἄ, ὄν, ("not for κατάπυρος, but from κάπω, καπύω, from the drying effect of wind, like αὔρος, from ἄω, ἄημι, but cf. Herm. de Emend. Gr. G. p. 59." Pass. in v.) dry, parched, as in Id. vi. 16; here in active sense, parching, burning, πυρῶδης, Schol. In Id. vii. 37, and in Mosch. iii. 94, the phrase καπυρόν στόμα occurs, with regard to poets, in the sense of clear-sounding, &c., as in Lucian, Deor. Dial. xxii. 3, cited by Wakefield, Μουσικός τε γὰρ εἶμι, καὶ συρίζω πάνυ καπυρόν. Compare the use of the Lat. *aridus*.

Ib. ἐξαλαπάζω (a euphon. λαπάζω), to sack, destroy. "Homericum verbum, quod sæpe de urbibus, quæ diripiuntur et vacuefiunt, adhibetur. Insolens hoc visum nonnullis ad formam humanam translatum. Sed quidni morbus acutus hominem ex-

tenuans atque conficiens apte dicatur *ἐξαλαπάζων*? Haud male mihi videor comparare Senec. Hipp. 279 :

“ Dabitur totus furor in medullas,
Igne furtivo *populante* venas.”

Aptius etiam comparatur locus, quem mihi Fr. Jacobs, subministravit, Agath. Anthol. Palat. v. 294. *οὐπω δ' ἐξαλάπαξα φίλης πύργωμα κορείης.* *Wuest.*

88. *θάψος*, ἢ, a plant or wood used for dying yellow. The Schol. supplies the following account : *θάψος γὰρ ἐστὶ ξύλον τι, ὃ καλεῖται σκυθάριον, ἢ γουν σκυθικὸν ξύλον, ὡς φησι καὶ Σαπφώ. τούτῳ δὲ τὰ ἔρια βάπτουσι, καὶ ποιοῦσι μήλινα, καὶ τὰς τρίχας ξανθίζουσιν. Ἔστι δὲ τὸ παρ' ἡμῖν λεγόμενον χρυσόξυλον. Ἀσκληπιάδης δὲ φυτὸν τι χλωρὸν, ὅθεν καὶ τὴν θαψίαν πρὸς τὰ ὑπόπια βάπτεσθαι δὲ ἐκ ταύτης τὰ κροκοειδῆ.* “ *θάψος* vero num lignum. fuerit Scythicum, *σκυθάριον*, quo lanam tingunt et capillos reddunt flavos, quod idem *χρυσόξυλον*, *lignum aureum*, dicitur, uti scholiastes tradit ; an herba quædam pallida (*φυτὸν τι χλωρὸν* ait Asclepiades apud Scholiasten ad h. l.) Sicula, ab Crateua inventa in insula quadam, Thapso, quæ est una Sporadum, sita inter Arcæusam et Phoenicen, cuius succo illi oblinunt faciem, qui velint videri pallidi et aegroti, ut Scholiast. ad Nicandri Theriac. v. 529. memorat, ulterius investigat Io. Bodæus a Stapel ad Theophrasti histor. plant. libr. ix. cap. 13. p. 1104. conf. Wolf. ad Sapphus fragmenta, p. 249.” *Harl.*

“ *Thapsus*, secundum Scholiasten, est lignum quoddam, quod etiam scytharium vel scythicum dicitur, lanamque melino, capillos autem flavo colore imbuit. A plerisque *glycyrrhiza* habetur ; nec obesse videtur, thapsium lignum appellari, *glycyrrhizam* radicem esse, cum exempla non desint, Graecos olim radicem maiorem et duriolem lignum appellavisse. Conf. Bod. a Stapel in Theophr. p. 1105. At *glycyrrhizam* ad usus tinctorios adhibitam fuisse, nullibi reperitur. Anne Thapsus fuerit *Rhus Cotinus* Linn. Sp. Pl. p. 383 ? quæ pro *Coccygia* antiquorum haberi solet. Hæc in Scythia nascitur, materiam habet luridam, et colore tam melino, quam flavo tingit. Si inter radices quærenda esset thapsus, mihi potius quam *glycyrrhiza rhaponticum* esse videretur, planta in Scythia inquilina, cujus radix nostro quoque tempore ab incolis

ad tincturas luteas recipitur, teste cl. Pallas Itin. tom. i. p. 380. Hic *θάψω* intelligitur color talis, qualis huic frutici est, eoque tingitur; 'quittengelb' Germani dicerent." *Schreb.*

92. *ἄνυμι*, i. q. *ἀνύω*, to accomplish, effect, complete, as in *τὰν μεσάταν ὁδὸν ἄνυμες*. Id. VII. 10; *ἄνυε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄνυε μοίρας*. Id. I. 93; *δρόμον ἄνυεν*. Id. III. 41; *ποδὸς ἄνυε κράναν*. Id. VII. 6; *οὐπω τὸν μέσατον δρόμον ἄνυεν ἄρμα σελάνας*. Id. XXI. 19. In Id. v. 144, and Id. XVIII. 17, the mid. occurs in sense of to accomplish for one's self, i. e. to win. It is in the pass. here, and the phrase seems to mean literally, 'the time was being ended in its flight,' and so to imply, "was passing rapidly away." *ὁ χρόνος διήρχετο ῥέων*. *Schol.* Compare *νύξ ἄνεται*, II. x. 251; *ἔτος ἀνόμενον*, Herodot. VII. 20. This usage appears to be distinct from that Attic employment of *ἀνύειν*, as in Aristoph. *Plut.* 229, *ἀνύσας τρέχε: ἀνύσατε πετόμενα πρὸς ἐμὰν αὐδάν*, *Av.* 242, by which some have supposed it to be illustrated.

98. *τηνεῖ* = *ἐκεῖ*. Wuest. observes that it is here used for *ἐκεῖσε*, adding: "Adverbia, quæ commorationem in aliquo loco declarant, eorum loco usurpantur, quæ motum in aliquem locum significant, quum dicimus aliquem non pervenisse in aliquem locum, sed eundem diutius ibi commorari. Sic v. 101, *ὑφαγέο τᾶδε*, 'huc adduc,' ut apud nos maneat. Id. v. 67, *τᾶδ' ἐνθῶν*, 'huc veniens,' ibique aliquamdiu commorans." But this seems to be an over-refinement. We also use *there* for *thither*, with verbs of motion.

107. *κοχυδέσκω*, a form of *κοχυδέω*, to flow, stream copiously. The *Schol.* explains: *κατέτρεχε, κατεφέρετο καὶ δαψιλῶς ἔρρει, ὁμοίως καὶ κατ' ἴσον ταῖς καθύγροις δρόσοις. κόχος γὰρ ὁ δαψιλῆς ῥοῦς. ὠνοματοπεποιήται δέ*. *Hesych.* derives it from an adverb, *κόχυ* i. q. *χύδην*, copiously. Passow regards it as reduplicated from *χέω*, *χύδην*, comparing *μορμύρω* and *πορφύρω* from *μύρω* and *φύρω*.

109. *κνυζάομαι* ("cf. *κνῦ*: nothing to do with *κύων*," Pass.), to whimper or whine, as dogs do for joy, as in Id. VI. 30.

110. *δαγύς*, *ῦδος*, *ἦ*, ("probably a Thessal. word," Passow), a doll or puppet. *Δαγύς δέ ἐστι κοροκόσμιόν τι, καλοῦσι δὲ αὐτὸ καὶ νύμφην· οἱ δὲ πλαγγόνα, ὡς Ἀττικοὶ, ἀπὸ τοῦ πεπλάσθαι ἐκ κηροῦ*.

“Vox rarissima atque incertae originis bis fuit apud Hesychium inventa; nam, ubi vulgatur *Δατὺς*, viri Docti hinc scribendum monuerunt *Δαγὺς*, *κουράλλιον νύμφη λευκόκηρος*, et in V. *Κάχαρις* iunguntur *Δαγὺς*, καὶ *Πλαγγῶν*, καὶ *Χρυσάλλις*, τὸ *κοροκόσμιον*. Sic dicebantur puellarum ludicra, imagunculae ex cera, gypso, vel aere factae. Vid. eruditissime notata a D. Ruhnkenio ad Timæi Lex. Platon. p. 120. (p. 165.) conf. Io. Toupius Emend. in Suid. P. III. p. 114.” *Valcken.*

112. ἄστοργος, ον, (a, priv. στέργω), *without natural affection, faithless, cruel*; ὁ σκληρὸς καὶ ἐπὶ φιλίᾳ ἀβέβαιος. *Schol.* It is used of an adulteress, Id. xvii. 43,

ἀστόργω δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰέν.

In Bion, xvii. 5, it is an epithet of Ἔρωσ,

κακὸν τὸν Ἔρωτα τέκηαι,
ἄγριον, ἄστοργον, μορφᾷ νόον οὐδὲν ὅμοιον.

119. αὐτίκα (αὐτός), *forthwith, immediately*. Buttm. Lexil. v. εὔτε, not. 1, derives it as τὴν αὐτὴν ἵκα, assuming an old word, ἴξ, *Φίξ*, correspondent to the Lat. *vice, vices*. With the combination αὐτίκα νυκτός, *at the first approach of night*, compare νυκτός ἄωρί in Id. xi. 40,

τίν, τὸ φίλον γλυκύμαλον, ἀμᾶ κήμαυτὸν αἰίδων,
πολλάκι νυκτὸς ἄωρί.

And again in Id. xxiv. 38; as also ὀψὲ τῆς ἡμέρας, &c. Cf. Jelf, Gr. Gr. § 527.

156. ὄλπη, ἡ, also ὄλπεις, ιος, and ιδος, ἡ, *an oil-flask*, generally made of leather, used in the *palæstra*. Ὀλπη κυρίως ἡ δερματίνη λήκυθος, δι' ἧς ἐστὶν ὀπτήσασθαι τὸ ἔλαιον. νῦν δὲ ἴσως τὴν χαλκῆν φησὶ λήκυθον, διὰ τὸ Δωρίδα φάναι, ἀντὶ Κορινθίας. τὰ γὰρ Κορίνθια χαλκώματα διαβεβόηται. [Τὸ ἀγγεῖον ἐλαιοδόχον. Ὀλπίς, οἶονεὶ ἐλαιοπίς, καὶ κατὰ συγκοπὴν ὄλπίς]. *Schol.* “Argutatur Scholiast., qui ὄλπαν doricam dici ponit, quod ex aere Corinthio facta fuerit. Pro illius juvenis conditione et pro ampullae usu eam e corio factam facilius credas. Dorica dicitur, quae Atticis frequentius λήκυθος appellatur. Id. xviii. 43, est ὄλπεις eaque argentea. Doctissima de voce ὄλπη disputatio Barkeri legitur ad Etymol. M. p. 1112 sqq.” *Wuest.*

161. κίστη, ἡ, a chest, Lat. *cista*; it occurs again in Id. xxvi. 7, 'Ἱερὰ δ' ἐκ κίστας πεποναμένα χερσὶν ἐλοῖσαι, where Toup observes: "Notandus locus, nam hic sacra res agitur. Est autem Κίστη *vas mysticum*, in quo τὰ ἱερὰ recondebantur scilicet.—Meminit Clemens Alexandrinus in Protreptico, et Catullus in Nuptiis Pelei.

' Pars obscura cavis celebrabant orgia cistis.'

Ad quem locum consulendi Interpretes. Quae vero cistas ferebant, Κιστοφόροι dicebantur, de quibus viri eruditi, sed minus accurate, ad Suidam, Harpocratonem, et Demosthenem in Orat. pro Corona. Aliud est κιστοφορεῖν, aliud κισσοφορεῖν. hoc virorum, illud mulierum est. Quod et recte animadvertit vir exquisitae doctrinae Henricus Valesius. Hinc Aeschines κισσοφόρος, non κιστοφόρος. de quo nos ad Suid. V. Στρεπτούς. Idem autem κίστη, κιστῖς, et κιστάς. Hesych. Κιστάς, κύρτος. Quem locum frustra sollicitarunt viri eruditi. Callimachus in Epigram. XLIX.

'Ἐσθ' ἀμῖν χ' ἀ κιστάς ἀφειδέα πρὸς τὸν ἔρωτα.

Ita scribendus iste versiculus. 'Est et nobis remedium contra amorem.' Κιστάς sive κίστη est φαρμακοπώλου ἀγγεῖον. *vas pharmaciae recondeudis adcommoalum*. Quo sensu usurpat Theopompus Comicus apud Polluc. x. 180.

τὴν οἰκίαν γὰρ εὖρον εἰσελθὼν ὄλην
κίστην γεγονυῖαν φαρμακοπώλου Μεγαρικοῦ.

Hinc Simaetha apud Nostrum in Pharmaceutria,

τοῖά οἱ ἐκ κίστα κακὰ φάρμακα φαμί φυλάσσειν,
'Ἀσσυρίῳ, δέσποινα, παρὰ ξείνοιο μαθοῖσα.

Atque hinc intelligendus Callimachus."

166. ἄντυξ, υἱος, ἡ, "strictly *any rounded or curved body*." Passow. "Probably allied etymologically to ἄμπυξ." *Smith's Antiq. in v.* which cf. In Hom. II. it occurs frequently in the sense of *the rim of the round shield* which the ancients used. So in Id. xxii. 184,

σεῖων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἄντυγα πρᾶταν

and also in that of *the rail or elevated rim of a chariot*. Hence it was used for the chariot itself, as here.

In Mosch. II. 88, Passow understands it to mean *the disc* of the

moon. Briggs considers that it signifies *a chariot* there also. The passage describes the horns of the bull into which Jupiter transformed himself in his amour with Europa,

ἰσά τ' ἐπ' ἀλλήλοισι κέρα ἀνέτελλε καρήνου,
ἄντυγος ἡμιτόμου κεραῆς ἄτε κύκλα σελήνης.

and it seems most likely that ἄντυξ has its usual meaning there of *rim*, and that the verse means literally, "as the curves of the horned moon's halved rim." The word κύκλα may perhaps be rendered "curves," and must be used proleptically, as it is obvious that the moon is described in a phase before,

"Cornua tota coirent."

Ovid. Met. vii. 179.

IDYL XXI.

6. Ὀμῶς, adv. (ὄμός, akin to ἄμα), *equally, alike*, Lat. *pariter*, here in sense of *together, in the same place*, the signification usually expressed by ὁμοῦ. It is to be distinguished from ὁμως, the conjunction, *nevertheless*.

7. βρύον, τό, (βρύω), *a kind of mossy sea-weed*, Lat. *alga*. “Βρύον hic intelligitur θαλάσσιον, muscus marinus, i. e. fucus. Conf. Bodæus ad Theophrast. p. 411.” *Schreber*.—“Dioscorid. iv. 99, βρύον τριχῶδες θαλάσσιον, ‘fucus aculeatus.’ Sprengel. Hist. Rei Herb. tom. i. p. 103.” *Kiessl*.

8. καλύβη, ἡ, (καλύπτω), *a hut*, composed in this instance of branches of trees, &c., Lat. *tugurium*. Wart. quotes in illustration an Epigr. of Leonidas Tarentinus, Anthol. iii. xxii. 20. in which the death of an old fisherman is described as taking place in a residence of a similar description: Ἄλλ’ ἔθαν’ ἐν καλύβη σχοινίτιδι, λύχνος ὅποια; and also καλύβια ὀλίγα, said of some fishermen’s dwellings. Alciphr. Epist. lib. i. 1. Cf. too, an Epigr. of Dioscor. given in Annot. on Id. xv. 135, where the word is applied to a bower of Adonis.

9. καλαθίσκος, ὁ, Dim. from κάλαθος, (perhaps akin to κλάδος), Lat. *calathus*, *a basket*. “Καλάθισκοι, calathi multiplici usui inservientes, ut gestandis piscibus, quos quis cepit.” *Kiessl*.—“Sic in pictura Pompeiis eruta, quae piscatoriam scenam exhibet, Amor cernitur cum hamis et calathiseo. Vid. Iahn. Jahrb. der Philol. 1828. Tom. ii. Fascic. 3. p. 351.” *Wuest*.

10. κάλαμος, ὁ, Lat. *calamus*, *a reed or cane*, as in Id. xxviii. 4, where *Kiessl*. cites κάλαμος παχὺς καὶ κοῖλος, παρὰ ποταμοῖς φυόμενος, ὃς καὶ δόναξ καλεῖται, ὑπὸ τινῶν δὲ Κύπριος. Dioscor. D. Mat. Med. i. 114. So also in Id. viii. 24, it occurs in the sense of a reed used in the formation of a σύριγξ. Here, and infra, vv. 43, 47, it denotes *a fishing-rod*, in which sense Oppian uses

δόναξ. Halieut. III. 75. Τῶν δ' οἱ μὲν δονάκεσσιν ἀναψάμενοι δολιχοῖσιν Ὀρμιῆν ἵππειον εὐπλοκον ἀγρώσσουσιν.

Ib. ἄγκιστρον, τό (akin to ἄγκος, ἀγκύλος, ἀγκύρα), a fish-hook. Occurs again vv. 46, 56.

Ib. λῆδα. Toup regards this as the plur. of λῆδον, τό, which he takes to be a form of λῆδος, εος, τό (according to Damm, from λείος), a light, thin dress, observing: "Idem λῆδος, λῆδον, et λήδιον sive λήδιον. Ejus meminere Pollux, Hesychius, Suidas, alii. Etymologus: Λήδιον, Φιλήμων φησὶ σημαίνειν εὐτελὲς χιτώνιον, ἢ χλανίδα παλαιάν. "Vestem vilem et detritam." Λεπτὸν λήδιον vocat Clearchus Solensis apud Athenaeum. Sunt autem λῆδα φυκίοντα, "retia lacera et usu detrita," "a parcel of old nets." Quae pars supellectilis piscatoriae. Dicitur autem λῆδα φυκίοντα, ut χλαίνα λινοῦλκος, χιτῶν τριγλοφόρος, et si quae alia ejusmodi. de quibus nos in Epist. Crit. p. 106. Sed haec sunt paulo exquisitiora, et non nisi paucis perspecta." Χιτῶν τριγλοφόρος means a "net for catching mullets;" hence this fanciful interpretation of λῆδα. What sense the commentator gave to φυκίοντα is not quite clear, except we are to understand "lacera et usu detrita" as a version of the word. If the interpretation of λῆδα in the sense of "nets" were admissible, there would be nothing to prevent φυκίοντα meaning literally "full of sea-weed." Ahlwardt and Dahl, on the other hand, adopt the view of Stroth, that λῆδον is here used of a shrub, the *cistus creticus*. "Notum est, τὸ λῆδον proprie fruticis genus esse, ex quo colligitur λήδανον, gummi quoddam, aut illi similis succus, de quo multa vide ap. Salmasium in Plin. Exercit. cap. xxvii. p. m. 257 sqq. cujus meminit etiam Plutarchus Tract. de iis qui sero a Numine pun. p. m. 553. Illud λῆδον autem erat ποία s. βοτανώδης ὕλη, id est frutex, seu herba, cujus natura ad fruticum naturam proxime accedit, ut ex scriptoribus a Salmasio allatis apparet. Ejusmodi herba ad capiendos pisces uscs esse veteres, Oppian. Ἄλιευτ. III. v. 422. testis est. En verba ejus: ἐν δὲ οἱ (scil. κύρτω) εἶσω

φύκεσιν εἰλυμένους λᾶας βάλεν, ἀμφὶ δὲ ποίας
εἰναλίας στομίοισιν ἐδήσατο, τῆσι γανῶνται
σάλπαι τ', ἢ δ' ὄσσοι βοτανηφάγοι ἰχθύες ἄλλοι.
οἱ τότ' ἀγειρόμενοι ποίας φάγον, αὐτὰρ ἔπειτα
ἐς μυχὸν ἠέχθησαν, ὃ δ' αὐτίκα κύρτον ἀνέλκει.

Luce igitur clarius est, λῆδον nihil aliud fuisse, nisi ποίας speciem, qua usi sunt piscatores tanquam δελείατι ad capiendos pisces, quodque propterea etiam Theocriteus ille piscator in tugurio suo ad illum usum servabat." Stroth, in Excurs. ad Theocrit. locum in Chrestomath. gr. p. 240 sq. This critic, however, himself preferred Reiske's emendation of λίνα, which is out of the question, as the first syllable of λίνον is always short. According to H. Voss, "φυκιδέοντα λῆδα sunt "vestimenta fuce tincta" [why not "covered with sea-weed?"] Sic κροκόεις solet usurpari." To which Kiessl. objects: "Sed ab hoc loco, ubi τῶν χερῶν ἀθλήματα commemorantur, vestimentorum mentio prorsus est aliena." Brunck also conceives the word to mean "garments" here, but prefers to read λάδη = λήδη, λήδεα, observing, "Sincerum est λῆδος; sed nullibi occurrit λῆδον. Quod saepe factum fuisse constat, hic quoque contigisse credo, transpositas fuisse vocales, et scripsisse Theocritum λάδη, dorice pro λήδη, λήδεα." In this emendation he appears not to have been original: "Brunckio placuit λάδη, post virum doctum apud Reisk. cujus hæc est adnotatio: 'ἴσ. γρ. λάδη Δωρικῶς ἀντὶ τοῦ λήδη· λῆδος γάρ ἐστὶν εὐτελὲς τριβώνιον ἢ χλαμύδιον παλαιόν. Alcman. λᾶδος εἰμένα καλόν. v. Eustath. ad Il. Σ.' (p. 1147. 1=1199. 34.) Add. Polluc. vii. sect. 48. Suid. tom. ii. p. 438. Hesych. s. v. λήδιον et ληίδιον, Stephan. Ind. ad Thes. L. Gr. col. 1370. Brunck. ad Aristoph. Av. 715." Kiessl. Cf. V. R.

11. ὀρμιά, ἦ, (ὄρμος, εἶρω), a *fishing-line*. The *ι* is long, as in Oppian. Halieut. iii. 76, quoted above on v. 10. In Eurip. Hel. v. 1631, "Ἡδὴ δὲ κάμνονθ' ὀρμιὰν τείνων μέ τις Ἀνείλετ", it is short. "Plenius dicit Oppianus ὀρμιῆν ἰππείαν εὐπλοκον (*eine aus Pferdeharen geflochtene Angelschnur*). Adde Oppian. iii. 151, ubi hos funiculos appellat χαίτας ἰππείας et v. 468. λεπτή δ' ὀρμιῆ κόυφης τριχὸς ἄπλοκος et Plutarch. de solertia anim. p. 976. τὴν ὀρμιὰν οὐ ποιοῦσι πολύπλοκον τοῖς ἄμμασι τῶν βρόχων, οὐδὲ τραχεῖαν ἰππείαις δὲ θριξὶ χρωῦνται, τὰς τῶν ἀρρένων λαμβάνοντες· αἱ γὰρ θήλειαι τῷ οὐρῷ τὴν τρίχα βιβρεγμένην ἀδρανῆ ποιοῦσι a Strothio memoratos. A Polluce i. cap. 9. ubi item piscatoria instrumenta recenset, sect. 97. nominantur τρίχες ἰππειοί. Ibi etiam λίνον in instrumendis piscandi numeratur, quod Kühnius in nota scribit

idem esse quod ὀρμιάν, 'funiculum,' ex quo pendet 'hamus,' interdum etiam 'rete' denotare; unde in Glossis λίνον κυναγετικόν, 'rete.' Eadem Glossæ, ὀρμιά, ἢ τοῦ ἀγκίστρου, 'linum,' 'hamus.' *Harl.*

Ib. κύρτος, ὁ, also κύρτη, ἡ, a weel, a twiggen snare or trap for fish. Lat. *nassæ* Oppian. Hal. III. 341, gives the following directions for its formation :

κύρτον δὲ πλέξαιο περιδρομον ὕττι μέγιστον
τεύχων, ἢ σπάρτοισιν Ἰβηρίσιν ἢε λύγοισιν
ράβδους ἀμφιβαλῶν· λευρὴ δὲ οἱ εἴσοδος ἔστω,
γαστήρ τ' ἐρύραχανῆς· δέλεαρ δὲ οἱ ἔνδον ἐνείη.

With which compare the following passage from Silius Italicus, wherein he likens Hannibal to a fisherman constructing this species of snare :

“Haud secus ac vitreas solers piscator ad undas,
Ore levem patulo texens de vimine nassam
Cautius interiora ligat, mediamque per alvum
Sensim fastigans, compressa cacumina nectit:
Ac fraude arctati remeare foraminis arcet
Introitu facilem, quem traxit ab æquore, piscem.”

Lib. v. 47-52,

Ib. σχοῖνος, ὁ, also ἡ, in later writers a *rush*, of which baskets and the like were made. It forms part of the ἀκριδοθήρα in Id. I. 53, as it is here the material of the λαβύρινθος. In Id. XXI. 39, it means a *rope plaited of rushes*.

Ib. λαβύρινθος, ὁ, a *labyrinth*, “λαβύρινθοι ἐκ σχοίνων, *labyrinthi juncei*, h. e. Ahlwardto interprete, *nassæ* minores, ex juncis factæ, quæ, ut justa curvatura sinuarentur, aliis juncis intexebantur. De multiplici usu nominis λαβύρινθος vid. Creuzer in Meletemat. e disciplina antiquit. P. I. p. 85. Minus recte alii intelligunt retis viminei genus; Xylander τὰ ἀμφίβληστρα, quæ apud Oppianum III. 80. Schneider vertit *jacula*.” Kiessl. Passow adopts the latter view, rendering “a *bow-net* of rushes.” Fr. Jac. compares εἰνάλιος λαβύρινθος. Anthol. Palat. VI. 224.

12. μήρινθος, ἡ, (μηρύω), a *cord*, *line*, &c. “Μήρινθοι. *Funiculi*, quorum usus in piscatione varius fuit, et quibus interdum hami majores adligabantur. Oppian. Hal. III. 532. citante Strothio,

ἀλλὰ τὸ μὲν γυμνὸν τε καὶ ἄκλοπον ὑώρηται,
μήρινθου διπλῆσιν ἀκαχμένον ἔμπαλιν αἰχμαῖς.

Item iv. 584.

— ἀλλ' ἐνέχονται
αὐτῇ μηρίνθῳ περιδινεῖ πεπτηῦται. "

Harles.

Ib. κῶας, εος, τό, ("probably from κείμαι, κοιμάω, cf. κῶος, ό: but Hemsterh. from ὄϊς, Att. οἶς, Æol. ὄς, and digamm. κῶς." *Pass.*), *a soft fleece*. In Id. xiii. 16, it is used of *the golden fleece*, as also in Herodot. vii. 193. Its genuineness here is defended, and purpose thus explained by J. Wordsworth. "Κῶας sanissimum puto. Pellem intelligas qua lembi transtrum sternebant, quam ὑπηρέσιον dicit Thucydides, et in qua, si opus erat, dormire poterant. Vid. omnino Schol. ad Thucyd. ii. 93. Arnold. ibid. et Append. ad ejusdem Thucyd. vol. ii. p. 466, Thirlwall, Hist. Græc. vol. iii. p. 158, not. et ad Æschyl. Agam. 542, σπαρνὰς παρήξεις καὶ κακοστρώτους—ὑπηρέσιόν ἐστι τὸ κῶας ᾧ ἐπικάθηνται οἱ ἐρέσσοντες. Schol. ad Thucyd. l. c. Pellem illam Thucydidī ὑπηρέσιον Theocrito κῶας dictam, προσκεφάλαιον vocat Hermippus apud Hesych. s. v. πανικτόν. Vid. Blomfield. Gloss. ad Æsch. Pers. v. 402, Append. p. 212. ed. secund. Conf. Aristoph. Equit. 786, κᾶτα καθίζου μαλακῶς, ἵνα μὴ τρίβῃς τὴν ἐν Σαλαμίῃ. Ran. 221, 236."

13. πῖλος, ό (Lat. *pilus*, Angl. *felt*), *wool* or *hair wrought into felt*. Hence apud alia, *a felt hat*, as here. Briggs quotes in illustration this notice of a fisherman's hat, in Philipp. Epigr. 5. καὶ πῖλον ἀμφίκρηνον, ὕδατοστέγη. Fr. Jac. cites Posidon. apud Athen. vi. p. 274. B. πῖλους ταῖς κεφαλαῖς περικείμεθα προβατείων δερμάτων δασεῖς.

18. προσνήχω, more frequently as Dep. προσνήχομαι, *to swim towards*, also *to flow towards* or *upon*, as here. The act. form νήχω occurs in Odyss. v. 399, 439.

23. μινύθω (μινύς), Lat. *minuo*. Here, in its intrans. sense, *to decrease*.

32. νικαξῆ (1 mid. fut. of νικάω, *to conquer*, here in pass. sense.) With regard to this form, Buttm. Gr. Gr. § 95, *obs.* 2. observes, "The Doric dialect has ξ instead of σ, (in the fut. and aor.1.) not only in most verbs with ζ, ex. gr. κομίζω, δικάζω, from κομίζω, δικάζω, but also in verbs which have a vowel before the ω in the present tense, but chiefly only when the vowel in the

usual *fut.* is short; *ex. gr.* ἐγέλαξε." And in a note on this *obs.* he states: "The instances are more rare when this form, 1. takes place also with the long vowel, as νικάξη, and 2. passes over to the other tenses, as ἐλυγίχθην, (for -ίσθην, from λυγίζω,) in Theocr. It is, however, evident that this Dorism was a partial practice, which gradually went over from the verbs in which the radical letter is a palatal, into other verbs, by a specious analogy. We have in *obs.* 8 a perfectly similar and unquestionable instance with the Doric α." As this is the only case of the occurrence of νικαξῆ, it is regarded with suspicion. Cf. V. R.

36. ῥάμνος, ἡ, "a kind of *thorn* or *prickly shrub*, also called παλιούρος, of which there was a white and a black species. Theophr." *Pass.* It occurs in Id. iv. 57:

ἐν γὰρ ὄρει ῥάμνοι τε καὶ ἀσπάλαθοι κομόωντι.

where Schreber notes: "ῥάμνοι ἀσπάλαθοι, frutices spinosi, quinam sint, definiri vix potest. Videntur inter Rhamnos, Genistas, Tragacanthas et affines plantas, quarum plures Tournefortius in itinere orientali reperit, magis minusve spinosas, quærendæ. Male interpres rubos et tribulos ex his effinxit." Kiessl. further refers to Sprengel. *Hist. Rei Herb.* i. p. 45. 183.

Ib. πρυτανεῖον, τό, (πρύτανις), *the president's hall, town-hall*, a public building in Greek cities. It was consecrated to Hestia or Vesta, and in it a perpetual fire, which in colonies was originally brought from the Prytaneion of the mother city, was kept burning in honour of that deity. Cf. *Annot. in loc.*

39. δειλινός, ἡ, ὄν, contr. for δειλινός, which occurs in Id. XIII. 33 (δείλη, akin to εἶλη), *at evening, in the afternoon.* The form δειέλος appears in Id. xxv. 86. The use of δειλινόν is analogous to that of μεσονύκτιον, Id. XIII. 69, Id. xxiv. 11; μεσαμέριον, Id. vii. 21; and, but less strictly, to that of τὸ μεσαμβρινόν, Id. i. 15. Jelf, *Gr. Gr.* § 577, *obs.* 2, however, classes it and the like in the same category.

Ib. καταδάρθάνω (δάρθάνω, Sanscr. *drai*, Lat. *dor-mire*, Angl. *dream*), *to fall asleep.* The Aor. κατέδραθον, poet. by metath. occurs in Id. xviii. 9. "Homerus semper dixit κατέδραθον: Apollonius Rhodius κατέδραθον, ut et Aristophanes." *Briggs.*

41. μέμνη, 2. sing. of the perf. μέμνημαι, shortened from μέμνησαι; in mid. sense, *to remember*. Cf. Gloss. on Id. xv. 36.

43. πλάνοσ, η, ον, also οσ, ον, as here, and in Mosch. v. 10. *cheating, deceitful*, in an active sense; also *wandering, roaming*. In Mosch. v. 10, καὶ ἰχθύς ἁ πλάνοσ ἄγρα. The version “*vaga captura*” seems preferable to that of “*fallax venatio*.”

44. τραφερόσ, ἁ, ὄν (τρέφω), “*strictly well-fed, fat*; hence οἱ τραφεροί, or τὰ τραφερά, *the fat ones*, i. e. fishes, Theocr. xxi. 44.” *Pass.* “*Ahlwardtus cum Stephano negat τραφερόσ significare ‘bene nutritus;’ intelligit igitur ‘continentem,’ ‘einer strebte dem Lande zu.’ Quod ut probaretur, demonstrandum erat, non tantum femin. num. sing. τραφερὴν significare τὴν ξηρὰν γῆν, sed etiam neutrum pluralis. Si notio ‘bene nutritus’ aliena sit ab hoc verbo τὰ τραφερά malim explicare ‘escam,’ quam ‘continentem.’*” *Kiessl.* Taylor translates “*alimenta captavit,*” quoting Eustath. 987, 59, τραφερὴ δὲ ἡ τρέφουσα τὰ κατ’ αὐτὴν δηλαδὴ.

48. κνώδαλον, τό, (“*perhaps, like κινώπετον, immediately from κινέω, for κινώδαλον,*” *Pass.*), *any wild animal*. In Id. xxiv. 83, it is used of serpents. In Id. xxv. 183, it occurs in the general sense.

58. πειστήρ, ἦροσ, ὄ, (πείθω), *one who persuades, one who is persuaded*; here supposed to be used in sense of πείσμα, *a cable, any rope or cord*.

62. τὸν, used for ὄν, as in Id. iii. 22, Id. xiv. 34, where cf. Gloss.

65. ὕπαρ, τό, indecl, *a real appearance in a state of waking, a waking vision*, opposed to ὄναρ, *a dream*; hence, οὐκ ὄναρ, ἀλλ’ ὕπαρ, i. e. no illusion, but a reality, Odyss. xix. 547, &c. Hence as adv., strictly an absolute accusative, *in a waking state, awake*, Plat. Theaet. 158, B., in which sense it is used here, or in that of *really, actually*, as in Plat. Rep. 520, C. &c.



