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DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of the Ohio State University

By

Thomas Edward Rinkevich, B.A., A.M.

* * * * *

The Ohio State University
1973

Reading Committee
Robert Lenardon
John Shumaker
Charles Babcock
Wolfgang Fleischauer

Approved by

Robert Lenardon
Adviser
Department of Classics
A large part of Greek literature, including Theocritus' poems, might be characterized as dramatic, and this dramatic quality is enriched by Greek irony and liveliness. These two points are really the key to this discussion of certain of the Idylls of Theocritus. While it is true that treatments of the poetry of Theocritus in terms of either of these points are not lacking, an analysis in terms of both may prove fruitful and help shed light on what can frequently be puzzling poetry. The purpose of this dissertation is to observe what Theocritus wrote in Idyll 1 to 7 and the cultural traditions from and milieu in which they operate, with a further aim of trying to organize the thought of the pastoral world as presented in these seven poems into a coherent product. The plan is to discuss the possible influence of the dramatic forms of comedy on the form of Theocritus' bucolic poetry, and then to discuss each Idyll and the evidence in it of this influence.

I should like to take this opportunity to express my appreciation to my persevering adviser Dr. Robert J.
Lenardon for his perceptive suggestions and editorial assistance above and beyond the call of duty. Many thanks go also to Professors Babcock and Shumaker for their numerous and very helpful suggestions, to Marien Dicke and Virginia Rinkevich for their typographical aid, and to Valdis Leinieks for his copious moral persuasion. Finally I wish to express my special gratitude to my wife Virginia for her patience and understanding.
VITA

April 24, 1941........... Born—Grand Rapids, Michigan
1964...................... B.A., Latin, Xavier University, Cincinnati, Ohio
1964-1966............... Graduate Assistant, Classics Department The Ohio State University, Columbus, Ohio
1966...................... A.M., The Ohio State University, Columbus, Ohio
1966-1967............... Teaching Assistant, Classics Department, The Ohio State University, Columbus, Ohio
1967-..................... Instructor, Department of Classics, The University of Nebraska--Lincoln, Lincoln Nebraska

FIELDS OF STUDY

Major Field: Greek Literature and Language

Greek Literary Criticism and Philosophy. Professor Robert J. Lenardon.


Homer, Greek Lyric, and Hellenistic Poetry. Professors Clarence A. Forbes and John Q. Lazzatti.
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CHAPTER I

THEOCRITUS AND THE COMIC

The dramatic quality of much of Theocritus' poetry was noted long ago by the scholiast,¹ and continues to be the object of much of current scholarship.² His debt to the comic tradition in the art forms of both mime and comedy has been exhaustively treated in numerous books and articles, but chiefly in philological terms.³ Some recent work has been done which includes both the dramatic and the comic as a means of interpretation.⁴ Another current approach to Theocritus' poetry emphasizes the Homeric influence on his Idylls and the new or different use to which he puts epic situation or phraseology.⁵ Because of the wide range of Theocritus' interests it is frequently difficult to interpret some of his poems adequately.⁶ Perhaps an investigation of his poetry in terms of the dramatic and the comic together may provide some coherent view of what Theocritus was attempting to do with his material.

Certain facts are important in the context of the dramatic and the comic. The Alexandrian poets as a whole were very specifically attuned to Homer: Homeric scholar-
ship dominated the Hellenistic scene, and many of the leading poets of the day were skilled or well-versed in Homer.\(^7\) Homer's dominance of Greek literature is openly admitted by earlier poets too: Plato considers Homer to be the educator of Greece; Aeschylus calls his plays snatches from the great banquets of Homer; comedy parodied and otherwise borrowed from tragedy; lyric worked in the epic tradition. Because they followed such a strong and continuous Homeric tradition the Alexandrian poets were both directly and indirectly indebted to him. Thus it is impossible to disregard the Homeric when discussing an Alexandrian, especially in the time of Hochhellenismus (ca. 250 B.C.)\(^8\) which was a period still Greek, virtually unmixed with non-Greek elements.\(^9\)

Theocritus no less than any of the others was indebted to Homer.\(^10\) Whatever else might be said about Theocritus' debt to other poets, Homer looms large. The meter of the bucolics is dactylic hexameter, much of the phraseology is borrowed directly from Homer or with obvious alteration, and there is much of what is called Klangwirkung with Homer.\(^11\) Some ancient critics considered bucolic a minor form of epic.\(^12\) But the tone, mode, spirit, and philosophy are by and large those of comedy and mime. Curiously enough, however, as will be noted later, the Homeric background can be coordinated with the comic tone of the Idylls that will form the main subject of this discourse.\(^13\)
Theocritus hails from Sicily, if the general scholarship on this point is correct, and spent time on Cos and in Alexandria. The evidence for his familial ties with Sicily is external. The only direct internal evidence is to be found in Idyll 16, which is an appeal for patronage to the tyrant of Syracuse, Hiero II. Otherwise, besides more scholia that simply repeat in essence what has already been cited, support for the Sicilian connection lies in the heavily Sicilian flavor of most of the bucolic poems, and the use of transplanted Sicilians as the main subjects of Idyll 15 (Syracusiae or Adoniazusae). In spite of the Coan flavor and references particularly in Idyll 7, greater affection for and familiarity with Sicily are apparent. Even more intangible but equally perceptible is the flair for the theatric which has been so much connected with South Italian and Sicilian culture. None of this means that the poems were written in Sicily; in fact there are many references to Coan or more eastern matters. But it is clear that Sicily weighed heavily in the work and life of Theocritus. The setting and characters of Idylls 1, 4, and 6 are definitely Sicilian, and Idyll 3 is by deduction Sicilian. But Idyll 2 has an eastern flavor, while Idyll 7 is clearly set in Cos. Daphnis and Polyphemus are Theocritus' most prominent characters, and they are associated with Sicily in most stories. These points suggest at least an early connec-
tion between Theocritus and Sicily, but a later association with Cos and Alexandria: a Sicilian plant flowering in the literary soil of these centers of culture.

It is usual to try to find precedents, especially when treating of the Alexandrians—originality was not supposed to be their strong suit. The origins of bucolic poetry as set forth in the scholia to Theocritus are highly entertaining and may even contain some elements of fact. These accounts do, however, emphasize the Dorian aspects of bucolic, and one account connects its beginnings with Syracuse. Scholiasts seem to be very Aristotelian in their attempts to find the origins of bucolic in something very definite and explainable. It should be obvious that "cowboy" songs (βουκολικά) originated with herdsmen; but there is no need to think that Theocritus modelled his poems on actual "cowboy" songs as a genre. His poems (τὰ βουκολικά) merely deal with herdsmen and their herds in a structure suggestive perhaps of herdsmens' singing-contests, in dactylic hexameter in a deceptively simple poetic diction. Coming from Sicily he may have known something about actual herdsmen, but this is not necessary or provable. The naturalness of his bucolic poems, though, suggests that he had a poet's eye for appropriate detail. But his Sicilian background would give him some claim to the tradition of Daphnis and Polyphemus, and Polyphemus gives Theocritus an open door to Homeric prece-
dent. Skillful employment of this precedent in his poetry would amount to a passport to the poetic society of the day.

Theocritus was working in a mythological rather than a generic tradition. Daphnis is known as the inventor of bucolic poetry, so Theocritus incorporates him into his first poem (first in order of place and purpose, not necessarily of time). But Homeric precedents for the use of herdsmen in poetry can be found—two of the most notorious characters in Homeric epic are Polyphemus and Paris, both of whom had something to do with herding. Two of the most crucial episodes of the *Odyssey* deal with a pastoral scene; it is the pastoral Cyclops whom Odysseus blinds thus incurring the wrath of Poseidon, and the crew of Odysseus lose the chance for their home-coming by eating the cattle of Hyperion. Further important use of the pastoral in Homer occurs when Odysseus has returned to Ithaca and is aided by some of his herdsmen and opposed by others. Eumaeus in particular is a prominent figure. Homer's *Odyssey*, then, provides adequate material to associate the pastoral world and Sicily with Homer. But this poem also provides a possible connection with comedy as well through the emphasis on hunger in the character of Odysseus. The hungry Odysseus is the untypical hero; the parasite in comedy is always hungry. Though banquets and food are not otherwise unknown in Homeric epic, real hunger and real eating
is peculiar to the *Odyssey*, and is the beginning of the comic interest in cooks, shopping lists, and condiments. In the bucolics of Theocritus too there is frequent reference to the foodstuff of the pastoral world, and occasional reference to hunger as well as to healthy appetites both among the animals and the herdsmen.

This examination of precedents, though cursory, does bring to the fore some of the essential Theocritean considerations: namely, a Homeric background to the bucolics of Theocritus in terms of Sicily and the *Odyssey*; a Homeric background for certain features of comedy; and by conflation then a dual infusion into the bucolics from the Homeric and the comic. The comic, chiefly in terms of spirit, but also in terms of the comic tradition (mime and comedy), is what is to be explored in this dissertation. So far in the discussion there has been enough suggestion of a relationship between Theocritus and Sicily to warrant the notion that the cultural influence of Sicily is reflected in the poet's bucolic poems. The importance of Sicily supports the notion that Theocritus was touched by the feeling for the comic theater which enjoyed a strong tradition on that island. But if this is not enough, other certifiable data connects Theocritus with the island of Cos. Both Cos and Sicily are important to the comic tradition because of the mimists and comedians who composed there: Epicharmus, Sophron, and Herodas, for ex-
ample. Whatever the real origins of Greek comedy,\textsuperscript{25} there is a rusticity and Doric denominator in the early comedy which gives way to an urban and Athenian cast in the latter.\textsuperscript{26}

With Homer, comedy, and Theocritus thus related, now it is necessary to draw the lines of connection between Theocritus and the comic more sturdily, since the comic is a major concern of this dissertation. Not everything that is funny in Theocritus' bucolics will be treated, but chiefly a certain train of thought and spirit which they have in common with the art form of comedy, especially as practised in the 4th and 3rd centuries (B.C.), and whatever of the comic that bears on the thought and spirit. The rationale for this community will be taken up later in this chapter; subsequent chapters will explore it in the various bucolic poems. In the meantime a few more words about the Sicilian or Dorian background for Attic comedy may be useful before the stage is set for comparisons between comedy and the bucolics of Theocritus.

Almost all discussions of the origins of comedy begin with a reference to Aristotle's treatment, used either to show agreement or disagreement.\textsuperscript{27} Though the text of Aristotle's \textit{Poetics} leaves much to be desired, it provides the first attempt to organize the tradition of comedy, already recognized as obscure in Aristotle's time; this tradition in time was probably preserved and elaborated upon
in the great libraries of the Hellenistic age. From the Poetics comes much of the little information available about the early places and names in the development of comedy. The tradition is that its origins were Sicilian, or at least Dorian; and this fits with other evidence outside of Aristotle: e.g., the use of animal choruses, especially in a kōmos of boukoliastai; the clay masks unearthed at Sparta, among which was that of an old woman which closely resembles characters of Old Comedy; the use of the kordax in Peloponnesian dances in honor of Artemis, also noted by Aristophanes in the plays of his contemporaries. One of the accounts in the scholia of the discovery of bucolic refers to songs and festivities in honor of Artemis for her part in restoring peace after a revolt at Syracuse. For some reason the farmers (or rustics) in particular were overjoyed, as they went about singing, strung with bread-loaves imprinted with animal figures, wearing wreathes and stags' horns, with a shepherd's staff (λαγωβόλον) in their hands. Not only does this account show a definite historical relationship between a feature of comedy and Sicily, but it also suggests a possible precedent for bucolic song in Sicily which is likely to have come to the attention of Theocritus. The shape that bucolic was to take in his hands was more seemingly and literary, of course, in nature and form than these rustic songs mentioned in the scholia; but they supply a
good example of the popular influence on the poet. If it is true that these rustic songs provided a historical beginning for bucolic, in spite of the different form that they have in Theocritus' poetry, then there is a historical connection between comedy and bucolic. Though interesting, this argument is useful chiefly in establishing a comic prejudice in Theocritus. What is of real importance is the comic spirit itself in the bucolics of Theocritus. Besides the insights that the historical aspect might provide, certain features in his bucolics can be observed that are strongly reminiscent of the structure and conventions of Old and New Comedy and mime. These will be treated later.

A clear idea of the essence of comedy in the late classical and early Hellenistic periods is crucial for a proper understanding of the relationship between New Comedy and bucolic. What then is the view of life to be found in New Comedy? Menander, who of the Greek New Comedians contributes the most information about Greek New Comedy, had a great reputation for his accurate presentation of reality, of life as it is. Reality in this context is the reality of relationship, which presupposes a correct assessment of character—one cannot properly understand this kind of drama without a full perception of the character of each of the personae dramatis. Further one of the chief characteristics of New Comedy (as well as of
tragedy and bucolic and much of Hellenistic production) is the delineation and contrast of character. The disappearance of the older notion of the polis in the cosmopolitanism of the age partially accounts for the appearance of mass individualism, in a more modern sense of the word. But paradoxically this individualism produces a leveling of persons and a pervasive sameness. Thus greater effort and care are necessary in order to draw clear distinctions between characters, in order to avoid the numbness of blurred perception. As a result of this necessity to separate distinctly that which is closely related or virtually the same and indistinguishable, a high degree of subtlety in the portrayal of character is achieved. In terms of the portrayal of shepherds and other herdsmen, it is easy to see that perhaps an even higher degree of subtlety might be needed, since to most people there is little to distinguish between various types of herds, much less between individuals of the same type.

The reality found in Menander's plays is that of the middle-class, the bulwark of civilization, supporter (and in desperate circumstances destroyer) of governments, and arbiter of morals. Lesky believes that when Menander's admirer Aristophanes of Byzantium praised him with the witty question, who had really imitated whom, Menander life or life the poet, he did not mean that he was the faithful depicter of middle-class conventions or the in-
ventor of complex plots, but above all else the great portrayer of people.\textsuperscript{39} Earlier, however, Lesky had defined the Hellenistic period as a middle-class world with narrow limits, and had argued that gain and security of gain were dominant.\textsuperscript{40} This leaves his position open to the contradiction that Menander was not a portrayer of his age (and an age after all is composed of people) if he did not depict middle-class convention or invent complex plots; for the age, as Lesky admits, was middle-class, and middle-class people are conventional yet complicated, chiefly because of their need and search for security and money. Even allowing for the philosophical current in Menander's works, which does at times seem to reach beyond the middle-class world, the characters are middle-class types nevertheless (though not as stringently portrayed as in Plautus) and their sentiments are chiefly to be interpreted in terms of the middle-class; this is important for the emotion of love, however universal the implications. More crucial to the middle-class mentality is how to join gainfully the passion of love with the dominant needs of money and security, or to head off the rush of love satisfactorily to prevent the loss of gain and security. In antiquity love and marriage did not go together like a horse and carriage. In the \textit{Grouch} one of the characters says that love makes a young man's marriage more secure.\textsuperscript{41} And elsewhere in the same play another character says that a
lover's advantage is not easy to determine. Love, according to Menander, may be a useful ingredient to help that which is a necessary inconvenience become more endurable, but by and large it is a stumbling-block to an equilibrious existence. This feeling can be observed in the opinions of philosophers and middle-class people alike.

The situation in New Comedy is typical: a father has a son in whom he puts his hopes to carry on in the family tradition of gain and security; the best way to accomplish this is to marry his son off to the daughter of another fellow who is also interested in carrying on the tradition of gain and security. Marriage is the vehicle for transmitting property to the third generation to avoid letting it be squandered by unworthy non-members of the family. Marriage also tends to settle persons into a regular pattern in society, creating a minimum of danger to the stability that it (society) needs to function smoothly, and gainfully. The son, however, not quite appreciative of his father's efforts, falls in love with an unworthy girl. After much frequently complicated scheming on all sides, it turns out that: the unworthy is quite worthy after all (by various quirks of fate); there may have been some impediment to that betrothal which the son's father had wanted anyway; and nearly everyone gets what he or she originally wanted. The son marries his love, the father saves his bank account by getting a worthy daughter-in-law, and
the other parties are made happy according to circumstan-
ces. This is the "reality of the happy ending". It is an imposition of the desired reality upon events, even if, in reality, there cannot ultimately be complete happiness. As the middle-class becomes more firmly entrenched in its habits, the people in it become locked into a pattern which they insist on preserving at all costs. Thus reality becomes pretense, that is, they make believe it is real; then the pretence becomes the reality, that is, what they made believe was real becomes real. Also as much control over events as possible, or at least predictability and pattern, is of paramount importance to the middle-class. The middle-class is not known for risk. It is no wonder, then, that we sometimes find attributed to Menander the adage that all life is a stage. On a stage, whatever or wherever it might be, the characters know their parts and play them; for the show must go on.

In spite of Menander's reputation love had been previously depicted realistically by Euripides. Most of the characters of his tragedies are no longer the leaders of states whose lives are almost completely political. Although the names and plots are essentially the same as those of the stories of the great houses of Greece, Euripides' characters operate at the private level. Not only, for example, do Jason and Medea sound like the people next door, but their actions are considered from and motivated
by purely personal points of view. Though there are dire consequences for certain principals of state, the action is presented in terms of personal vendetta and ordinarily not with appeal to higher causes (e.g., the laws of the gods). The consequences of rampant democracy began to become apparent in late 5th century Athens, and the resultant populism continued on into the Hellenistic period in spite of the divine monarchs of the day.

Of course, in human events, even among the middle-class, chance and mistake (accident is a neutral word that combines both notions) play a part, too. On the dramatic stage the poet will introduce them to make the action more interesting. Offstage, in real life, unsummoned and unexpected, they make the best laid plans go awry. Hence we find the interruption of the father's plans by the son's falling in love, frequently with a courtesan, whom the father really ought to admire for demonstrating the same skill in acquiring and appreciating the necessities of life, mainly money, as he does. The son's plans, too, are disrupted or delayed by his father's objections (which are caused by the son's affliction) until things look hopeless for happiness. But since to the middle-class mentality such instability is unacceptable, matters must be arranged, so that no one is seriously disturbed; for in the event that tranquility is broken, someone, perhaps everyone, stands to lose
some money. Thus, anything that breaks the peace of
money-making is dangerous, and anyone who lets himself be
deceived into neglecting the more important considerations
is a fool; and as a fool, he allows those around him to be
superior to himself; hence he is the object of laughter.
The comic lies, then, in the allowance for expressions of
superiority. The chief source of laughter in a goodly
portion of New Comedy is the foolish young man who seems
to be out of touch with reality, thinking that the object
of his affection will solve all his problems, if only he
can have her. 45

Alike to this view of love and the distortion of
reality prevalent in New Comedy, but with important
differences, is the picture that Theocritus gives us in
his poems, chiefly in his bucolic Idylls. There we find
everywhere the foolish herdsmen pining and wasting away
for love, or in some way on account of love as we shall
see later, and being completely unable to assess their
chances for success or to determine their own limits.
Sostratus in the Grouch fell in love at first sight of
Cnemon's daughter, but the differences between them were
so great (he is wealthy and a city boy, she is a poor
country girl) that his friend Chaereas thinks he must
have come out into the country just to fall in love.
Battus, however, in Idylls 3 and 4 is not faced with such
obstacles; nevertheless, he fails to convince Amaryllis
and does not know why.

Theocritus does not confine himself to simple portrayal of these foolish would-be lovers; he also expresses the character of the various herdsmen, so that one can actually tell them apart, and he offers a solution, which is hinted at early in the bucolic Idylls, but becomes more explicitly stated as the Idylls move along from 1 to 7. His solution is different from that of comedy where the resolution seems virtually automatic because of the mechanics. In Idyll 4 we hear the voice of wisdom begin to speak in Corydon, then become more insistent, almost hostile, in Idyll 5, then quite specific in Idyll 6, and finally in Idyll 7 it provides the ultimate solution. The specific remedy of love according to Theocritus is song or poetry, as admirably illustrated at two levels in Idyll 6, while song and the company of one's fellow songsters, as portrayed in Idyll 7 (whether they are real poets or simply herdsmen actually is immaterial) is the surest way to avoid the problem of love. Underlying this concept there is the metaphor of Apollo as the god of music and poetry, and in terms of remedies as the god of health, and as well the mythological background of Apollo's pastoral aspect. The subtlety of Apollo's role will unfold later, particularly in Idyll 7; as a would-be lover himself on the pastoral scene he is akin to Pan, who is dominant in Idyll 1. Besides the historical and spiritual connections be-
tween comedy and bucolic, which will be the main topic of this discussion, there are some other (direct) borrowings from comedy (Old Comedy in particular) and mime that appear in Theocritus' bucolics: a) the debate (ἀγωγή), which is the chief principle of organization in the bucolic Idyls; b) the chorus, especially of animals; c) certain of the characters (e.g., the goatherd in Idyll 1 resembles the windbag of comedy and mime); d) some of the situations (e.g., in Idyll 2 Simaetha's attendance at a festival and falling in love there); e) obscenities, particularly in Idyll 5 and possibly in Idyll 3; f) dances and sporting, sometimes at the end of a poem, akin to the marriage festivities at the end of comedies; and g) parody of epic or tragedy (e.g., the depiction of Polyphemus and the handling of death-scenes). As for the debate, Idylls 1, 4, 5, 6, and 7 contain exchanges varying from lengthy purple patches (Idylls 1 and 7) to heated stichomythic or stanzaic rejoinders (Idylls 4 and 5). The presence of a chorus in Theocritus' bucolics has not been discussed in scholarship before, but it is obvious that the various herds and flocks of the herdsmen skip and dance from time to time and intrude upon the action and conversation of their herdsmen; thus they form a chorus, in the most literal sense of the word. Nature's songsters, frogs, cicadas, and birds, also make their presence known in the poems. Although Theocritus does not go as far as Aristo-
phanes with his chorus croaking brekekekekex koax koax, he
does employ suitable verbs to represent the vernacular of
various animals. But among these specific debts of Theo-
critus to Old Comedy one of the most significant is that
of structure, which entails the statement of a theme and
variations upon it. Within the bucolic group of Idylls
1-7, the manipulation of thematic material will be a re-
curring subject of my analysis; e.g., the struggle of the
foolish lover, Pan and the role of poetry and music in re-
lation to the pastoral scene, the conflict between rival
claims to superiority. Further, the organization of the
poems as a group suggests the structure of New Comedy;
that is, conflict in society moving toward an ideal soci-
ety in resolution.

To sum up: Theocritus, as most of his contemporaries,
was deeply indebted to Homer; the use of dactylic hexa-
meter makes his bucolics a kind of epic; much of the
phraseology is borrowed from Homer, with some change or
put to different use; his subject matter can be shown to
have been drawn in large part from Homeric epic. Since
Polyphemus is the archetypal herdsman to be found in Homer
and he is traditionally tied with Sicily, as are some of
Odysseus' travels; and since Theocritus is by the evidence
Sicilian, it is compelling that he was directly influenced
by the Sicilian and pastoral links with Homer to make the
pastoral scene his subject. The traditional connection
of Sicily (and the Dorian culture) with the early development of comedy, the theatrical flair of Magna Graecia, and some of the common features in comedy and Theocritus' bucolics (κόμος of rustics with animal figures, for example) make it a strong possibility that there was a natural tendency toward the comi already in Theocritus, and that further he may have deliberately included other elements of earlier comedy, which had already disappeared in New Comedy. The origins of the emphasis on food and hunger in comedy, particularly New Comedy, are to be found in the character of Odysseus (chiefly in the Odyssey); a similar, but not same, emphasis may be noticed in Theocritus' bucolics. Much of Old Comedy is a parody of tragic scenes and themes, and therefore indirectly inspired by Homer. Theocritus' thematic development of the comic notion of love and his use of structural elements of both New and Old Comedy put him squarely in debt to comedy.

Put all these elements of comedy and Homer together and they make a closely worked set of connections between each other and among each other with the bucolics of Theocritus: Theocritus and Homer, Sicily and Polyphemus, Odysseus and hunger, food and the middle-class, lovers and reality, pretence and comedy, comic and bucolic.
NOTES TO CHAPTER I, pp. 1-17


4 Segal, op. cit.


8 R. Pfeiffer. Deutsche Literatur Zeitung, 1925, 2136.

9 Lesky, op. cit., p. 695.

10 F. Williams, op. cit.; Giangrande, op. cit., also Lesky, op. cit.

11 Giangrande, op. cit.

12 Quintilian. Institutions, 10. 1, 55.
The scholiast in his leisure time figured out that Theocritus' poems were to be grouped as dramatic, narrative, or mixed. See Wendel, op. cit., p. 5, D.

Suidas: ἔσχριτος; Wendel, op. cit. p. 1, a; Idyll 7. 40. See also the scholia to Id. 4 (Argumentum), Syrinx (Arg.), Id. 7 (Arg.), Id. 15 (Arg.).


I am thinking here of the aptitude and prevalence in South Italy and Sicily of the tradition of mime, mummary, and harlequinade which persists to this day in the work of Fellini and Antonioni, for example. Two worlds, the "real" and the "unreal", exist side by side for the culture with no apparent dividing line between them. The same can be said for the world of the theater in general, more or less according to time and temperament and culture. This feeling for the theater is elaborated later in this discussion; for it has to do with the presentation of the middle-class life on the comic stage. Cf. also Allardic Nicoll. Masks, Mimes, and Miracles. New York: Harcourt-Brace & Co. 1931.


Aetna, Croton, the Sicilian seacoast, Thyrsis, Milon, Polyphemus, Galatea.

Since Amaryllis and Battus are characters in Idd. 3 and 4.

But see Gow, Vol. 2, p. 1, where he admits that since the scholiastic accounts of Theocritus' story of Daphnis are no more intelligible than what we know, the story may have been Theocritus' own.

But surely herdsmen were singing long before the the Syracusan story, or the Persian invasion of Greece (which was an efficient cause of bucolic song according to another account). See Wendel, op. cit., p. 2, B, and p. 8, Anecdoton Εst, III, 2.

Besides Paris and Polyphemus, other noteworthy herdsmen include Melanthius and Apollo. Athena appears in the guise of a herdsmen when she greets Odysseus on the shores of Ithaca. See also, e.g., ΙΙ. 4. 275 ff., and 18. 525-526.
23Od. 7. 215 ff. Compare this with the Iliad, where copious banquetry is performed. But in the Iliad not much ado is made of it beyond describing the victuals and their preparation. Achilles, e.g., about to lead the troops into battle, does not want to stop for nourishment, though Odysseus advises doing so; instead the gods put ambrosia in his breast.

24Probably also the use of the culinary in comedy is in parody of Homeric banquetry. The heroes ate meat and drank wine; the characters of comedy expended much energy over cabbages, leeks, and turnips. The names of certain vegetables in modern life cause laughter, rutabagas, e.g., and is probably the same phenomenon as in ancient Greece.

25Again the accounts are entertaining, either in Aristotle's version (Poetics 3. 1448a, 30 ff.), or in some of the later treatises on comedy.

26Possibly in using dialects other than Attic Theocritus was trying to emphasize the culture of the rest of Greece to counteract the preeminence that Athens still held in cultural matters. Note, however, that Menander's Grouch is set in the country near a grotto of Pan, while the Attic dialect is nevertheless employed.


28If this assumption is true—in view of the influence of Aristotle and the general interest of the period in scholarship it is very likely—it would give Theocritus scholarly access to the more primitive elements or scholarly beliefs about them then available of comedy and mime, thus freeing him from being restricted only to the evolved forms of these two arts.

29Epicharmus, Chionides, Magnes, Phormis, Crates; Megara, Sicily.


31Wendel, op. cit., p. 2, B. a, 21 to p. 3, B.b., 5-15. That is, the action is described like a kōmos of boukoliastai.

32British School at Athens 12, pp. 324 ff., p. 338.

33Clouds 553-556.
See above, note 31. The lagōbolon appears in Id. 7 as a token of friendship between Lycias and Simichidas in the Muses. The word for rustics is ἀγρόινου. Farmers as such are conspicuously absent from most of Theocritus' poems, probably since it would be incongruous for farmers to be spending their time in song the day long. But see Idyll 10.

Aristophanes Grammaticus says: Ὅ Μένανδρε καὶ βίτε, πότερος ὡς ὁμόν πότερον ἀπεμψατο (Syrianus in Hermogenem. 4. 100 W). Quintilian says: Menander...ita omnem vitae imaginem expressit, etc. (10. 1. 69)

See T.B.L. Webster, Studying in Later Greek Comedy. Manchester: The University Press. 1953, pp. 4-7. Webster says: "Seventy years later (than the Ploutos) character drawing is an end of Menander's comedy and character contrast is as essential a means to this end for him as Sophokles a hundred years before." Obviously, however, delineation of character is not an invention of the Hellenistic age.

That is, the individual is no longer viewed as tied exclusively to the fortunes of his city.

Menander may have been a pupil of Theophrastus, and thus influenced by his Characters. The influence of Theophrastus on the Com scene is often discussed. But Theophrastus, Menander, and the Coans can also be treated as examples of the same phenomenon, rather than necessarily coning under the influence of one or the other. See Lesky, op. cit., p. 644.

Lesky, op. cit., p. 660.

Lesky, op. cit., p. 643.

νέω γάμως βέβαιας γίνεται
ἐκάν δι' ἔρωτα τούτῳ συμπεισθηνοὶ πονεῖν (789-90)

...ἀλλ' οὐ ράδιον
ἔρωτα συνιδείν ἐστι τι ποτὲ συμφέρει (76-77)

Examples of the legacy of this philosophy to later ages can be found in the Sententia Menandri wherein notions about the evils of women and marriage, and the advantages of reason and money, abound. E.g., 'Don't trust a woman even when she's dead' (mon. 171 γυναικὶ μὴ πιστεύει μὴ ἄταν θάνη); or 'love abides among abundance, but not among the poor' (mon. 231...
If you're thinking of marriage, take a look at your neighbor's
\begin{quote}
'\( \text{Reason alone disposes the life of mortals} \) (\text{mon. 438})
\end{quote}

This is not to say that these personal qualities are not to be found in earlier drama; but in the art of Euripides they become significantly middle-class.

If only he would listen to the philosophers who constantly warn about the evils of women and marriage and love! Cf. note 44; also \text{mon. 323 \theta\alpha\lambda\alpha\sigma\sigma\alpha \kappa\alpha \pi\gamma \kappa \gamma \nu \tau \rho \iota \omicron \omicron \kappa \alpha \kappa \omicron \nu}\.

Quintilian calls bucolic a form of epic (10. 1. 55.)
CHAPTER II

PAN AND DAPHNIS

Since the first seven poems in Gow's text have traditionally been grouped together according to the evidence of the manuscripts, and because it can be demonstrated that there is a coherence and consistency of presentation in them, the possibility that they were intended as a collection or a poetry book has been suggested. For the time being, if it is assumed that this premise is a possibility, the first poem in the group might be expected to contain themes and allusions to which the poet alludes in the other six poems, in short to be programmatic. In fact there are several items that can be observed. The most important for this discussion are three: the references to Pan, a heroic example of the comic foolishness of bucolic lovers in Daphnis, and the singing contest between ordinary herdsmen.

As suggested in the previous chapter, Theocritus was, like his contemporaries, indebted to Homer. As such he is not likely to portray his herdsmen operating in a vacuum, but would put them in an ordered context which would include in Homeric fashion a mythological or divine
order as well as a human. In Idyll 1 Pan the goat-god is summoned to Sicily from his haunts in Arcadia by the dying Daphnis (1. 123-126). The presence of Pan is by no means surprising in pastoral poetry since he was the patron god of shepherds and herdsmen, since herdsmen would need an appropriate god of their own. Though there are other gods connected with the pastoral scene, like Apollo and Hermes, their concerns as revealed in literature by the time that these poems were written had become much more diverse. In any case for Theocritus' pastoral the gods and Nymphs that appear are not mere decorations, but are integral and necessary parts. Pan is the chief divinity of herdsmen; but he is also one of the principal gods of the countryside in general, including such other residents as hunters and fishers. Though many of the other gods may have been originally connected with the rural or may be considered nature divinities (e.g., Hermes who also was particularly associated with the pastoral scene, Priapus, Artemis, or even Apollo himself) Pan is clearly the one most closely associated with nature, particularly unruly or wild nature, for he was imagined as part goat, while the other Greek gods and goddesses were imagined in full human form. In view of these observations the question remains whether there is more than mere propriety in Theocritus' use of Pan in the bucolic poems. A notation of certain details of the mythology of Pan, especially as they relate
to these poems, may provide an answer.

The mountainous area of the Peloponnesian known as Arcadia is the home or haunt of several figures significant for pastoral: Hermes and Pan in particular, are both closely associated with flocks and with each other, while Arcadia itself is described as "well-sheeped". Pan is associated with the mountain Lycaeus in Arcadia, to which a reference is made in this poem (1. 123). Hermes is usually named as the father of Pan by various Nymphs, or by Penelope or Penelope's mating with all the Suitors produced Pan, or Hermes by Amaltheia, both Hermes and Pan were originally "goatish" and lusty; but while Hermes underwent considerable metamorphosis and refinement (though maintaining some connection with fertility), becoming nearly the ideal of Greek athletic youth, Pan always remained a conservative, keeping his goatish nature throughout. Pan is reputed to be the father of Lynx by Echo, and to have had a successful engagement with Selene. But on the other hand there is the amusing story of Pan's confusion of Heracles and Omphale in the dark and ending up in bed with Heracles. With a blunderer like that to emulate it is not surprising to find the herdsmen acting foolishly. In spite of his lusty nature and his divinity Pan, especially in the later stories, is not a noted success at love and is therefore an appropriate model for the foolish herdsmen in their would-be love-
affairs as they appear in the Idylls. The pastoral gods were closely associated with music also: Hermes invented the lyre,\textsuperscript{12} Pan played the pipes and challenged Apollo to a musical contest,\textsuperscript{13} and the Arcadians had a reputation among the Greeks for musical abilities, but were otherwise lacking in culture. The strong and early connection of music with the activities of Pan and his relatives' activities provide Theocritus with a divine setting for the inclusion of music and musical contests in his bucolic poems.

In some of the stories Pan is an inherently humorous character in appearance and action. The relative lack of success in sexual matters for one endowed with his lusty character would appear incongruous on the surface. But this circumstance points up the fact that success in these matters is not dependent on sexual prowess or the image of it. Pan is not alone in this predicament, though perhaps he was more successful than some. Apollo, for example, was not as successful as one might expect this mighty god to be, nor was Hermes, himself a handsome and lusty fellow. None of the gods were really very effective, except perhaps Zeus himself, although he, too, had his problems. Mortals are also prone to failure in the matter of love. The emphasis on Pan as patron of herdsmen is appropriate, for herdsmen, performing like their lord, are notorious failures at love.

There are other points relating to Pan and his
mythology which appear in Idyll 1; but before discussing them, a summary of the Idyll as a whole might be useful. A conversation takes place between a shepherd named Thyrsis and an unnamed goatherd, in which each agrees that the other is a sweet singer and ought to provide an example of his talents. They agree that Pan is superior in piping, but because of his ill-temper whenever his nap is interrupted there is some hesitation on the part of the goatherd about starting a song. So he suggests that Thyrsis begin, while they sit and face Priapus, because he (Thyrsis) is so good at singing about Daphnis. Before Thyrsis can begin, though, the goatherd continues talking, describing the wooden bowl that he will give him for a good song. The bowl has a pattern of ivy carved around the lip, and three scenes within: a woman coquettishly regarding two would-be lovers who are entreat ing her from either side alternately; a little boy who is sitting on a wall making a cricketcage, unaware of the two foxes eyeing his lunch and the grapes he is supposed to be guarding; and in the center, a fisherman who is straining at his nets, old but with strength like a youth's. When the goatherd is finished, Thyrsis can finally begin. After summoning the Muses to begin the song of the cowherd, he identifies himself as Thyrsis of Aetna and asks the Nymphs where in Sicily they were when Daphnis was dying. At the time of his death wild Nature mourned him in the lament
of bears, jackals, etc., while domestic Nature did the same in the lament of bulls, cows, etc. At the same time Hermes came to him, as did various herdsmen and Priapus, and finally Aphrodite. They all made remarks to him without any response from Daphnis, except Cypris who received a scornful rebuke. Daphnis would not relent even though death was imminent, and he chided her with various affairs of her own. He mentioned Anchises and Adonis, both connected with the pastoral scene, and Diomedes, non-pastoral but a Homeric reference. His meaning seems to be that if the Queen of Love herself could not remain invulnerable to her own weapons and fell in love with pastoral characters or was wounded by a mortal, she has no cause to criticize a herdsman if he should be wounded by the same weaponry when wielded by a god. Bidding farewell to wild nature, Daphnis then spoke his own epitaph, summoned Pan from Arcadia to Sicily, bequeathed his pipe to his master, prayed for a change of Nature, and died. Thyrsis ends the song by calling for the promised bowl and the goat for milking. The goatherd finishes the poem with a number of blessings on Thyrsis, gives the prizes, and warns the she-goats about jumping around, for they might thereby find the he-goat mounting them. Many of the Idylls end with some reference to the dancing and copulating of the animals. This copulative and terpsichorean activity is varied from Idyll to Idyll, but it suggests both the
animal chorus in and the wedding celebration at the end of some examples of Old Comedy, as well as the marriage scene at the end of many New Comedies. These choral interludes return life to normal for the goatherd and his friend Thyrsis by drawing attention to the activities of the animals; the inference can be drawn that the life of the animal is much simpler than that of mortals and other higher beings. In fact Priapus makes just such a comment when talking to Daphnis, that the goatherd envies his goats their sport and how now Daphnis is acting like a goatherd (1. 85-88).

In Thyrsis' song Daphnis summons Pan to Sicily to his deathbed, calling him "lord", and bids Pan take his pipe; for in Hades, which is his destination, pipes are useless (1. 123-130). Daphnis is reckoned the inventor of bucolic song, at least by implication, but those two cattle-herding gods, Apollo and Hermes, preceded him with musical entertainment. Pan is a common denominator to all three (son of Hermes, challenger of Apollo's superiority in music, lord of Daphnis), and is therefore either the exemplum for Daphnis or actually his teacher. In either case Pan provides the divine archetype not only for goatherds, but for Daphnis and other herders as well.

The problem which is responsible for Daphnis' ultimate demise may have arisen from a deliberate attempt to avoid the miserable and laughable condition that his
"lord" had occasionally found himself in, namely, love. The character of Daphnis vaguely suggests both the aloofness from passion of the Stoics and the non-involvement of the Epicureans. The situation of Daphnis in Idyll 1, i.e., his opposition to love and death because of it, has been said to resemble that of Hippolytus in Euripides' play of the same name. There are to be sure parallels between Daphnis and Hippolytus but it would be more appropriate in view of Daphnis' occupation as a herdsman and a disciple of Pan, and because Pan himself showed deficiencies in the game of love, to make a connection with something in the stories of Pan, rather than with Artemis who was apparently never disturbed by love, or Hippolytus who was never in love either. Allowing for the possibility of some fleeting resemblance, of which Theocritus may be taking advantage to have a little fun with the reader, there is some difficulty in making Artemis and Hippolytus the chief allusion. Euripides' Hippolytus rejected Aphrodite and embraced Artemis out of motives of chastity and not from any desire to treat an already existing condition of love. Daphnis, on the other hand, is in love, but thinks that he had discovered the means to obviate all the pain love can bring. By not fostering and encouraging it he hopes it will go away, while he eases the pain with other distractions. It is true that Daphnis did go out hunting, as Hippolytus had done; but
as just suggested it may have been for purposes of distraction, and not necessarily out of devotion to Artemis. Artemis is not mentioned in the passage nor is Daphnis said to have done anything connected with her in the Idyll except when he bids farewell to the animals. But Pan, who is mentioned in the poem as resting from the hunt (l. 16-17), is also a patron of hunters; while another story relates that Artemis came to Pan for some hunting hounds. Finally Hippolytus can hardly be said to have wasted away from love or any other condition, while Daphnis is portrayed by Theocritus as wasting away. The lesson of Hippolytus, however, may be considered like to the lesson of Daphnis: the gods cannot be opposed. A more moderate stance in the first place would not have drawn their attention.

There are other possible comparisons that might be made; an allusion to Phaedra rather than Hippolytus in the situation of Daphnis may be more fitting. She is enervated by her love for her stepson but refuses to make any advances toward him because of the incestuous circumstances, until her nurse-confidante persuades her at least to reveal her feelings to him, leaving it to Hippolytus to react. The chief difference between the two victims is that Phaedra attempts to cope with love by yielding to it, while Daphnis believes that resistance is the better course. With love, however, either course
proves to be a folly. Another possible allusion, more appropriate to Daphnis as disciple of Pan and as a lover of Nature, is Endymion who lay sleeping when Selene, with whom Pan had one of his few successful affairs, kissed him. Endymion was actively pursued as was Daphnis, but he resisted (although not very consciously)—he would lie there asleep forever. There is a certain irony in the allusion. If Theocritus had it in mind he may be suggesting at this point that the way to overcome the malady of love is either to be completely unaware of its presence through sleep or to avoid it by death. An allusion to Endymion is further suitable because Idyll 1 is followed in Idyll 2 by a treatment of the rejected or avoided lover, where Selene will be a most important factor. Endymion's connection with Selene suggests parallels with the poem about Simaetha and Delphis. The close connection between Daphnis and Pan, and the foolishness of Daphnis in love are much more compelling reasons for understanding the situation as a reference to something in the mythology of Pan, rather than relying on a superficial though perhaps inevitable resemblance to the condition of Hippolytus.

Daphnis' wasting away with love is treated on a heroic scale even though such heroism is incredible and ridiculous. I have noted that in Homeric terms a proper order of the kosmos implies a divine level, a heroic
level, and the human level of mortals. Theocritus' pastoral scene too would not be complete if the ordinary mortal (herdsmen in general) could not look to the heroic (Daphnis), and the heroic to the divine (Pan).

A few other points from the song of Thyrsis remain to be noted which have bearing on the influence of the stories of Pan and his relatives. Priapus, the scarecrow of ancient horticulture, comes to Daphnis, puzzled why he would be wasting away when there is this certain girl who has been looking for him (1. 81, 82, 85). In some accounts Priapus is the son of Dionysus, in others he is the son of Aphrodite by Adonis. Adonis is a familiar figure in the pastoral fraternity, while Pan is sometimes seen in the troupe of Dionysus. Priapus seems to be as comic as Pan, according to the story of his trying to rape Hestia while she was asleep. When she was awakened by the braying of an ass her screams caused Priapus to dismount and to depart in a terror. In Thyrsis' song Priapus could not understand, therefore, why Daphnis did not take advantage of the girl who is willing. He called Daphnis a loser in love (δοσερως) and reduced him to the level of the goatherd "who weeps when he sees the bleating female skip because he was not born a goat" (1. 85-88). There appears to be a strong suggestion here and at 6. 7 (...δυσερως και αιπαλον άνδρα καλεως), and in
the character of the goatherd in Idyll 3, that goatherds are particularly ineffectual in sexual matters; although their wards, the goats, are just the opposite. From certain remarks made by herdsmen in the bucolic Idylls, e.g., Polyphemus, it is clear what the important requirement for such success is (although not even this can fully guarantee it): material security or wealth, or the promise of it, in keeping with the values of the middle class. Priapus' views on the lowly status of goatherds afford Thyrsis the opportunity of returning the favor for the goatherd's generosity in letting him risk Pan's anger by making song at midday (1. 15-20), as well as making perfectly clear the comic position of goatherds.

The goatherd's verbose description of the wooden bowl, which is to be the prize, has been mentioned briefly. It is more than just reminiscent of the gales of verbiage frequently found in comedy and mime, since the scenes depicted inside it are interesting and significant in their own right. Besides calling for and being worthy of Thyrsis' song of Daphnis the bowl makes its own contribution to the presentation of the comedy of love and the problem caused by rivalry. While the story of Daphnis is heroic in setting with divine influence, the scenes in the bowl are purely human; while the adventures of Daphnis are in the past, the bowl is
here and now in the goatherd's hands; while it is too late for Daphnis to save himself, the middle scene in the bowl suggests that there might be a solution.

In the first place the scene of the haggard rivals competing for the "Pandora's" hand is a representation of the frustration, even evil, that love brings. That they will be or are already unsuccessful and suffering is clear from the goatherd's words. He says,

On either side of her they strive in turn
with words
While she remains aloof, smiling at one,
then the other.
Hollow-eyed under Love's power
They labor in vain (ἐτώσια μοχθήζοντι). (1.33-38)

The woman, though, in her coyness will ultimately lose both, while the two rivals in the business of regarding their efforts will miss the mark of their struggle.

This scene is balanced by the one in which the boy is being victimized by the two foxes who are after his lunch and the grapes that he is supposed to be guarding. But he is busy plaiting a locust-trap (cricket-cage) and will lose out like the woman in the other scene.

The implication of the woman's actions is that, while one swain has her attention, the other is doubling his efforts so that she acknowledges the one whose suit is at the moment less (the woman is very careful), whereas the boy is too unconcerned and careless about external
matters. The foxes in contrast to the two swains will therefore get what they want, not only because of the boy's carelessness but also because they are not in direct competition with each other: the one eyes the grapes, the other the boy's lunch. The fisherman, however, is the central figure in the bowl. His devotion to his work is observed from the bulging of his muscles as he strains at the nets. He is experienced and mature because the poet says he is an old man. Since he is straining very hard his nets must be full, and therefore he is successful. He displays good taste and judgement in striving for a realistic goal, something that can be caught. If he had spent his time on more trivial pursuits, like love or locust-traps, he would scarcely have acquired the strength of body and will to fish at an old age.

The folly of pursuing unrealistic goals is the common denominator between pastoral as set forth in this poem and New Comedy. In both genres the folly centers around love. In pastoral Pan pursued Syrinx, Daphnis attempted to resist to the end the powerful god Eros, the goat-herd wishes he were a goat so he could mate with the she-goats. In New Comedy the young men falls in love with the wrong girl, against his father's wishes, jeopardizing his inheritance and bewildering those around him with his neglect of the higher priorities of security and position in society. In New Comedy the situation is usually
solved with a kind of parody of the *deus ex machina* so that a sort of desirable reality is imposed sometimes on the most impossible of situations. In Idyll 1 Theocritus has not yet solved the problem, but only described the basic material with a hint at a solution. In the subsequent Idylls he will vary the theme of love and frustration in a form made dramatic by the singing contest or some other form of *agon*. At the end of each Idyll the action is restored to business as usual appropriate to the subject matter of the poem and with a tone fitting the mood of the characters. Comedies usually end with some sportive activity or weddings which may suggest a new order, or at least a fitting of the new into the traditions of the old. Theocritus may be expressing the envy that man sometimes feels for the simple life of the animal influenced only by instincts and not confused with reason. Ultimately in the bucolic heptad he works out a route which may lead to a reasonable happiness.
NOTES TO CHAPTER II, pp. 25-39


2 Lawall, op. cit., emphasizes the Coan aspects in these Idylls as the unifying factor.

3 See W. Roscher, Selene und Verwandtes. Leipzig: Teubner, 1890, Ch. 11 passim. Cf. Theocritus, 5. 14,
where Pan is called to witness as god of the shore; 6. 10 ff., where the seashore is a major part of the
scenery; and Idd. 1 and 6 both mention springs, beside which herdsmen recline and sing. Also in Id. 10 Daphnis
mentions that he had been off in the woods with the wild animals. The malevolent aspect of Pan's character
is already noticed at 1. 15-18. Cf. this identification of Pan with wild Nature and Apollo's and Hermes' con-
nections with poetry and athletics.

4 See F. Williams, op. cit. He sees Lycidas as Apollo in Id. 7. To do this he must include argu-
ments sustaining the notion of Apollo's pastoral nature, e.g., his epithet Lykios.

5 He is also seen in part as other animals occasion-
ally, and later even as completely human except for the pointed ears.

6 That is except for special purpose disguises,
there are relatively few times when a Greek god is
worshipped in animal form, whole or partial, although
Dionysus, for example, may appear as a bull.

7 Mt. Lycaeus (or the range) is said to be his
birthplace. Cf. Vergil, Georgics 1. 16, and Scholiast
on Theocr., 1. 13.

8 Hom. Hymn to Pan 34 ff.; Eratosthenes, Catasterismi
27; Scholiast on Theocr., 1. 3. Hermes is sometimes
said to be Daphnis' father also (Parthenius, 29; Aelian,
V.H. 10. 18; Diodorus, 4. 84).

9 This conservatism is not solely the result of
his general association with the rural areas—for he
was given a spot even in the city of Athens—but stems
from his belonging to the popular tradition, which seems
to be able to survive in the spite of political catastrophes.

10. Philargyrius on Vergil's Georgics 3, 392; Hyginus, Fab. 224. The significance of this belief that he was the father of lynx by Selene is more pertinent to the discussion of Id. 2.

11. Ovid, Fasti 2, 305.


13. Hyginus, Fab. 191; Ovid, Metamorphoses 2, 146-193.

14. The goatherd in the lengthy description of the bowl suggests the windbag of comedy and mime. He begins by asking Thyrsis for a song, but only after a lengthy discourse does he allow Thyrsis to grant his request. The scenes in the bowl have been described as illustrating a (pleasant) balance between city and country—woman/lovers: city, boy/foxes: country (Gow, Vol. 2, p. 14). But this does not allow for the fisherman who surely belongs with the rural and is the central figure of the bowl; and swains contend for the same girl in both city and country.

15. Δάφνις ἡγών δὲ τὴν ὁδὸ τὰς βόας θέει νομεύων, Δάφνις ἀ τώς ταύρως καὶ πόρτιας θέει ποτίσσων.

16. Apparently milk suggests both richness and piety; for herdsmen would pour libations of milk to the gods instead of wine, which would be appropriate to their profession.

17. Orpheus, of course, was still alive when he made his musical way to the Underworld.

18. Diodorus, 4. 84.


20. Ps.-Servius on Vergil's Ecl. 5. 20.

21. If indeed he does die. The words and the mention of Hades do strongly suggest death (1. 130). But there are problems with the identification and use of the word "stream". If he does die, is the Daphnis of Id. 6 the same as the one in Id. 1? The myth of Daphnis varies widely; but Theocritus' version is importantly different from the other variations in that Daphnis is not pining for love, but dying from resistance to it.
22 See T. Rosenmeyer, *op. cit.*, pp. 43-44, where he cautions against making a philosopher out of the poet; and Ch. 4 passim. Cf. also Menander's *Grouch* in which Cnemon deliberately seeks seclusion in the country, not because of any notions of the ideal life, but simply to get away from people and hypocrisy.


24 Hippolytus is also trying to avoid circumstances like those that accounted for his birth as a bastard.

25 Theocritus is clear and specific on this point: Daphnis is in love, but is wasting away in resistance to it. See 1.78, 81-85, 92-93, 95-98. His resistance is heroic since he is struggling with a god.

26 But Daphnis is sometimes associated with Artemis (Diod., 4. 84).

27 Callimachus, *Hymn to Artemis* 69 ff.

28 Although in Id 11 Polyphemus says the *only* remedy for love is song or the Muses.

29 The outstanding qualifications in sexual matters displayed by Priapus may provide some humor because of the gross exaggeration and obscenity in his makeup. Near the beginning of the poem the goatherd had suggested that they sit down facing Priapus (probably an effigy of the god) and near some springs. No doubt they will be inspired by both. Cf. the connection between Muses and springs.

30 See Pausanias, 9. 31. 2; and Apollonius, *Argo.* 1, 932 (Scholiast).


32 Ovid, *Fasti* 6, 319 ff.

33 Priapus actually misunderstands the reason for Daphnis' misery, thinking it to be a matter of inability rather than of choice. See 1. 100-130, 97-98.

34 By contrast cowherds seem to be more on top of the situation.

35 Good looks, which frequently are a source of attraction, may be explained as a sign of divine favor, which seem to promise material blessings.
I doubt if Theocritus could have forgotten that Thyrsis was singing to a goatherd, as Gow suggests (note to 1. 86).

The woman is a work of art of the gods, like Pandora.

This is more clearly expressed by Theocritus in Id. 6 at lines 15-17: ... ὣς ἀπ' ἀκάνθας ταῖ καπωραὶ χαίται, τὸ καλὸν θέρος ἀνίκα φρύγει, καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει.


E.g., in Id. 2 Simaetha provides an internal agon between her present understanding and her past memory.
CHAPTER III

SELENE AND SIMAETHA

This Idyll is considerably different from Idyll 1 in tone, development, characterization, and point of view. In Idyll 1 Theocritus presented a masculine perspective of the problem of love, couched in heroic terms of struggling against the god himself, wherein the hero Daphnis fell in battle and was somewhat ridiculous in the effort. In Idyll 2, on the other hand, the poet presents the feminine and personal point of view. Simaetha the "heroine" is bent on cherishing her passion, partly because she has been scorned; and since logically there can be no scorned without a scorer, in the course of the poem how ridiculous it was for the scorer, Delphis, to scorn Simaetha becomes apparent. Granted the humorous nature of the situation of love, it is generally the male who is being laughed at, and not the female; for the woman usually but not always elicits our sympathy and pity. It is not surprising, then, that Theocritus, too, treats the woman in this poem sympathetically, but on occasion his sympathy is laced with humor.
The poem may be viewed as the opposite of the picture drawn in Idyll 2; that is, the relative clam of a resolute but resigned male is counteracted by the irrational frenzy of a scorned female. The defeat of Daphnis by love is a contrast to the partial victory of Simaetha over Delphis through magic. In Idyll 2 there is an orderly arrangement with a beginning, a middle, and an end, while Idyll 2 begins in medias res, though there is some method in Simaetha's madness. The refrain in the song of Thyrsis ("Begin, O muses, the bucolic song") looks ahead to inspiration and creativity, while Simaetha's refrains ("Moon, bring my man to me" and "Tell, Lady Moon, the source of my love") are ominous and look to the past. The emotions and thoughts of the goatherd, Thyrsis, and Daphnis are unambiguous and simple, even heroic, while Simaetha's are ambivalent and complicated, though perhaps ordinary because of their lack of strength and resolve.

This poem is not a pastoral Idyll in the strict sense, but it is the only one of the group of seven that is not. It is also the only one that presents the woman's point of view. There are, however, a few matters in the poem that relate to pastoral and Pan, and to comedy as well. Selene, a former lover of Pan's, is the goddess to whom Simaetha prays during her magical incantations. Artemis, closely associated with Selene if not the same, is the goddess whose festival Simaetha had gone to
celebrate, where she fell in love. Scenes of women going to festivals are frequent in comedy and mime. The naming and use of various foodstuffs or condiment-like items in the recipe for cursing Delphus is reminiscent of cooks and cooking found chiefly in New but also in Old Comedy. Finally the appearance of the *iynx*, a magical object whose function seems to derive from the mythological character of Lynx, in the incantation is suggestive of Pan, who is the father of Iynx. The chief item of the comic, though, that is to be found in the poem again is the theme of love and the foolishness of lovers.

A sketch of the poem might be useful. The "heroine" Simaetha is preparing a recipe to be used in an incantation against Delphus, her scornful erstwhile lover. She addresses Selene and Hecate, calling upon them to attend her in the ritual. Then she begins with a formulaic refrain addressed to the *iynx* as she sprinkles the various ingredients on the fire and curses Delphus. An *iynx* is a magic wheel that was spun one way and then the other by means of an alternately tightened and relaxed cord that has been passed through its hub. The wryneck bird (*iynx*) was once Lynx, daughter of Pan, who cast a spell over Zeus causing him to fall in love with Io, and for punishment was thus metamorphosed.\(^3\) The incantation is divided into two parts: the first contains the chemistry of the various ingredients and the curses
against Delphis; the second, marked by a change of refrain, is the story of her downfall told to the Moon (πότνα Σελήνα). When she begins to describe the scene of her seduction the refrain ceases, she tells all, brings the affair up to date, and finishes by cursing Delphis once again and bidding farewell to Selene and the other stars.

In spite of his sympathy for the poor girl Theocritus does not hesitate to use material which he owes to comedy or the comic in this impassioned poem. For example, Simaetha's description of her first reactions to Delphis and the aftermath when he no longer came to visit her is full of humorous exaggeration, though it is likely that she underwent great suffering. She tells of being tormented by a burning sickness, a departure of her beauty, confinement to bed for ten days and nights, extensive trichoptosis, with the result that she became nothing but skin and bones (2. 82-92). While it seems to be true that people enjoy talking of their ailments, the exaggeration here pushes matters beyond the ordinary. What young woman, for example would insist that "her beauty had withered" (2.83)? A second example of exaggeration is found in the words of Delphis when he answers Simaetha's invitation to come for a visit. He says "her invitation preceded his intention to visit her by just the degree that he defeated Philinus in running"
This is a typical approach employed by any seducer to flatter the loved. Simaetha's response is one of open-armed and open-hearted reception. The foolish girl eagerly accepts his conceits as true, for people hear (or understand) what they want to believe. She says "I, quickly persuaded, took him by the hand and lay down on the soft mattress" (2. 138-139). "Quickly persuaded" is an understatement; for he had not even suggested anything beyond kissing her. Delphis' only concern seems to be to show how clever and sophisticated he can be, saying such things as "if you had tried to keep me away with locked door, axes and torches would have come at you from all sides" (2. 127-128); or "thanks to Cypris, then to you, for rescuing me from the fire (of my passion) by your invitation" (2. 130-132); or "Love burns a greater flame or light than Hephaestus" (2. 133-134). All of this comes from a fellow who had not even seen her before he walked through her door. For a second time she may be laughed at, though not heartily. Delphis' words have a tone of mocking conceit which any self-respecting girl, even though head-over-heels in love, should have been able to detect. Such words are meant to foster hope in the silly girl: for he may have defeated Philinus by a mile rather than by a hair as is meant to be inferred by Simaetha. And his postfactum passion for his "secret" lover may have been "quenched"
(cf. 2. 130-132) just by seeing her in person. On the surface literally his words may be true; but Simaetha takes them to be "truer" than they are. The mention of axes and torches and Love's greater flame are all sheer exaggeration and carry all the sincerity of the youths who camped out on their girl-friends' doorsteps singing pretty songs. The most obvious clue to his lack of seriousness toward her is his statement that if she had received him (had he come earlier, that is), "this would have been nice, for I am called among all the boys both supple and handsome" (2. 124-125). Lucky Simaetha! But really unlucky Simaetha because she fails to see his mockery and its implications, and she has fallen in love in vain. Simaetha is the object of Delphis' scorn since he can taunt her to her face with impunity. Laughter here is somewhat subdued. The reader might smile because he is not so foolish and blind to reality as she, but there is no approval of Delphis' conceit.

Though Theocritus manages to involve the reader in the fury of the woman scorned with the mesmerising length of the poem and its rhythmic recitals of magic formulae, sympathy for Simaetha may be tempered by the fact that Simaetha has a means of assuaging some of her emotions of love and hate by means of revenge through magic. On the other hand Daphnis in Idyll 1 had no such advantage:
his mild imprecation against Nature is inconsequential (relatively) and more a fit of pique. The woman is able to summon the forces of Nature to assist her in the practice of magic, by which she will be able to gain some if not complete satisfaction for the slight against her generosity by the ungrateful Delphis. Delphis has no such recourse, just as Daphnis did not, since all the latter could do was waste completely away in his resist­tance, while Delphis is probably blissfully unaware of the magic being employed against him. Simaetha summons Selene and other goddesses of Nature with fair expectation of success and sympathy from them. She says "I will bind him with fire-spells" (2. 10); "hail Hacate, and make these potions as powerful as Circe's and Medea's" (2. 33-34); "now with these philtres I will bind him" (2. 159); and "if he still pain me, by the Fates, he will beat the door of Hades" (2. 159-160). She bids farewell to her "queen" and "lady", the Moon. (2. 163-166). Besides being female themselves the mythological figures mentioned in these last few lines and earlier in the poem deal with traditionally female matters: the Fates weave, spin, and cut each man's thread of life, and are present at births; the moon (Selene) is the woman's planet; Artemis, goddess associated with the moon, is also a patroness of women; and Hecate is the chthonian aspect of Selene. Daphnis on the other hand can hardly call for any real help from Pan
who is no better at these things than he. Though this may not be a universal statement about the advantage women may have over men in seeking aid from Nature, it is clear that Simaetha like Medea and Circe has power that Daphnis does not have.  

Thus when Delphis has his little sport at Simaetha's expense making her look ridiculous and deathly ill, he little realizes that the final joke will be on him. Although in the end Simaetha herself is not completely released from suffering, since she knows that she must continue to bear her pain (2. 164), nevertheless she will derive some satisfaction from knowing her power over Delphis' life through the drugs and potions that she keeps in her box (2. 161).

The whole poem is presented through the eyes of the woman, but the implication of her magic ritual is that the man who scorned her will have to pay for his foolish actions toward her, perhaps even with his life. Both Simaetha and Delphis are comic but the reader's laughter is tempered by the poet's sympathetic portrayal of Simaetha. Therefore Delphis emerges as more laughable then Simaetha, even though one false move would put him on the brink of death through her magic. There is, of course, nothing hilarious at the prospect of his death, but rather at the foolish conceit that he displayed in thinking that he was master of the situation. The humor
of Simaetha's case is simply that she is too gullible and
given to exaggeration. She does not perceive reality very
clearly, as is the usual case with lovers. The poem
includes also an element from the art form of comedy: the
attendance at festivals by women, which occurs quite
frequently in comedy and mime, either in terms of real
festivals or festival-like situations. These festivals
are frequently occasions of falling in love. The festival
that Simaetha attends is one in honor of Artemis, who is
hardly a love-goddess, though she does protect young girls
and is summoned to supervise births. This is ironic.
Further her refrain calls on Selene with whom Artemis is
closely associated to help her in her revenge on Delphis.
Again it must be ironic, for in a way Artemis is respons-
ible for the poor girl's pain.

In this poem Theocritus has set the scene in its
proper mythological context just as he did in Idyll 1.
The drawing of elements once again from the mythology of
Pan in using Selene as a prime force in the Idyll estab-
lishes a continuity of context for the two poems. If an
allusion to Endymion in the character of Daphnis is
correct, then the use of Selene as Simaetha's patroness
is a parallel to the use of Pan in Idyll 1; for Selene,
too, was foolish when she fell in love with Endymion who
remained insensitive to her overtures. It makes Simaetha
the object of another irony. Words may now be twisted
to say: can the gods who cannot help themselves help those who need help?

The lesson of the first Idyll had been that if a man resists love himself he is doomed. In the second Idyll Theocritus considers the problem from a different angle, the woman's point of view. The primary lesson in terms of love is, if a woman falls in love she will suffer too. But there is a second lesson, implicit in the way in which the material is organized, which echoes the lesson of the first Idyll, that if a man resists a woman he is doomed. Once these points have been made, namely that a man has no chance against Love or woman, Theocritus can now proceed to some further illustrations of the problem, with variations on a theme. He will no longer need to trouble himself with the woman's side, a matter about which few men know anything anyway. Having presented the purely emotional side of love in Idyll 2 the poet will devote his energy to showing how men are affected by Love and how to cope with his power.

One final note might be made on the poem. The imagery of female Nature in the moon and in Artemis with her wild animals, together with the magic ritual, emphasizes the femininity and sorority of Nature. In Idyll 1, however, the bowl, the song of Thyrsis, and the pipe of Daphnis are all artistic creations of man, objects of civilization and culture, imitations of
Nature. The basic problem of man, though, is how to cope with Nature, what to do with it. Theocritus provides the reader with "Nature" in Idyll 2 as a necessary ingredient for further explication of man's (or in these poems, herdsmen's) coping with Nature. This coping centers around the force that brings man and Nature into direct contact and conflict—Love, which renders men ridiculous and vulnerable, and which is the kernel of the drama of New Comedy.
1. As an analytical love poem dealing specifically with a woman in love, together with Apollonius' *Argo*, it is said to be the most important legacy of the Hellenistic period to later literature (Gov, Vol. 2, p. 35). Euripides' *Medea* is in some ways a similar treatment.

2. Simaetha has no heroic or epic connotations; she is called "heroine" in a romantic sense.


4. The speaker in such circumstances is frequently displaying his abilities. Cf. the swains in the bowl in *Id*. 1, and the singing contest of *Id*. 5 where the herdsmen are not so interested in anything as to cap each other's efforts. The *paraclausithura* seem to be more for the benefit of the neighborhood than the one to whom they are addressed; though she may value them according to the status that she derives from them.

5. The effect comes from a shift from witch to woman, from aggression to reflection, inspiring greater sympathy in the reader. Cf. Euripides, *Medea* where it is just the opposite, with greater shock and disapproval at the end.

6. The association of Artemis and these other figures with wild Nature and women is indicative of their sisterhood.

7. Generally in Greek culture women are the practitioners of the black arts, and not men.


9. Cf. Euripides whose gods frequently disturb men's affairs even more than they could themselves.
10 See Ch. 2, p. 32. Though Euripides was criticized by women for giving away too many of their tricks and secrets (Thesm. of Aristophanes, 583–452). The women resent the loss of their advantage caused by Euripides' exposure of their point of view.

11 Cf. 2. 67–68 where Simaetha says that many wild animals were on parade at the festival of Artemis, including a lioness.

12 Whereas Hesiod uses Eros as the primeval force that accounts for production of other forces and beings, in Hellenistic times he was an impish little boy who was only too happy to cause people pain and trouble when his mother wished. As a child he would naturally be included in the feminine.

13 In more Platonic terms woman is the matter, man the form.
In the discussion so far Idylls 1 and 2 have been considered as masculine and feminine views respectively of the problem of love. Both poems are also lengthy and extensively developed in terms of balance (in Idyll 1 between the goatherd’s description of the bowl and Thyrsis’ song about Daphnis; in Idyll 2 between the intensification of the passion of the magic ritual and the description of Simaetha’s falling in love). Idyll 1 had also suggested the singing-contest that herdsmen are fond of, and which may be found in the mythology of Pan. Idyll 3 is much shorter, simpler in form, and is more like an actual love-song. Like Idyll 1 it depicts the masculine point of view; but unlike the figure of Daphnis who resists Eros to the death, the herdsman in this poem is represented as cherishing his passion and simpering after the object of his affection. The poem also contains echoes of material presented in the first two Idylls; e.g., references to Aphrodite’s loves and to figures of Nature.

With the first two Idylls the stage has been set
for a more specific portrayal of pastoral love and its comic quality. In Idyll 1 the presentation of the problems of foolish pastoral would-be lovers had been made primarily in a mythological context at both the divine and heroic levels. In Idyll 2 more information was drawn from the mythology of Pan when Selene appeared as a powerful force in the life of Simaetha; but since Selene and her counterparts (Artemis and Hecate) are concerned with women, the poem is naturally a depiction of love in the feminine context. As mentioned before it is the only one of the seven poems under discussion that treats of the matter from a woman's point of view. The chief elements of the comic in both previous poems had been the foolishness of lovers, who fail to grasp the reality of their predicament; but other elements of the comic had been noted too: the verbose goatherd in Idyll 1 may suggest similar characters in comedy and mime, the dancing of the goats may relate to the choruses of comedy, and Simaetha's attendance at a festival suggests similar scenes in comedy and mime.

Idyll 3 is a more specific discussion of love in the pastoral scene and relates to the comic nature of love. A structural element that the poem shares with comedy is the kōmos, on which this Idyll is modelled; in fact it bears the title Kōmos.
A brief sketch of the poem might be useful. An unnamed goatherd says he is on his way to serenade Amaryllis, as he calls to his friend Tityrus to watch his herd for him. Then as if he had already arrived at her place of residence, a cave, he sings his song which is mainly a lament that Amaryllis won't have anything to do with him. He offers her apples with promise of more, wishes he were a bee so he could come into her cave, speaks of the savagery of Eros, pleads with her for a kiss even if she does not like him. The imagery of the fern-covered cave and entering is obviously sexual, and one is reminded once again of an element of comedy. Also compare 2. 68, where a lioness is mentioned as one of the beasts on parade at the festival of Artemis, at which Simaetha fell in love. Eros is called savage in Idyll 3 because he is said to have been nursed by a lioness (3. 15-16). Then in a more serious tone he declares that he will kill himself; for from two magical sources he has discovered what he had suspected all along, that he is entirely under Amaryllis' spell, but that she pays him no attention. He threatens to take his gifts elsewhere, but then his eye twitches, making him think that she is coming out of her cave. Hope swells in him again to be followed by delusion, as he sings of several
mythological lovers: Hippomenes and Bias (by the help of Melampus) won difficult loves; Adonis (alluded to in Idyll 1)\(^5\) who though recently expired was still loved by Aphrodite; Endymion (implicitly alluded to in Idylls 1 and 2)\(^6\) who though asleep was loved by Selene; and Iasion who though loved by a goddess was destroyed by Zeus for the pleasure that he derived from loving a goddess.\(^7\) He concludes with an admission of defeat saying that the wolves will eat him as he lies there and that this thought ought to please her.

The goatherd displays a reluctance to give up an unpromising pursuit just as Simaetha had done in Idyll 2. But the sympathy engendered in the reader for the invalid, so noticeable in Idyll 2, is lacking here. This herdsman is presented in a ridiculous light, being modeled on the city swain who troops off to serenade his girl-friend whether she or her neighbors like it or not. These swains would often become very enthusiastic in their attempts to gain entrance to their girl-friends' homes when their songs failed to draw the bolt. Axes, torches, and other tools of illegal entry would be employed.\(^8\) Or they might just leave a token of their esteem on the doorstep, and sometimes these tokens were themselves—that is, they would camp out by her house hoping to elicit some sympathy from the girl. So in this Idyll the goatherd offers apples, threatens
to hang himself, to leap over a cliff, or finally to lie outside as prey for the wolves. The goatherd, like Simaetha, had consulted the charms of an old hag and made use of superstitious practices;\textsuperscript{9} but in the long run except for such signs of certainty he was not to expect any aid from Nature, in contrast to what Simaetha could expect. The only threats that he can make to a girl who has rejected him anyway is that he will let himself be eaten by wild animals. Only in a negative way will Nature be helping him then by removing him from his misery through death.

When Simaetha had gone to the festival of Artemis, among the wild animals on parade was the lioness, symbol of Artemis and of savagery. Loved and then abandoned by Delphis Simaetha prepared the magical recipe, calling him (Delphis) oppressive (2. 3).\textsuperscript{10} The goatherd of this poem refers to the ferocity of Eros by declaring that this god nursed at the breast of a lioness and that he is an "oppressive god" (3. 15-17), just as Daphnis had called Cypris "oppressive" (1. 100). A consistency of concept is suggest in the three poems by using the imagery and language of one poem in another, with only slight modifications.

The mention of Olpis the fisherman (2. 25-27), from whose cliff the goatherd threatens to jump,
reinforces in a more concrete and personalized way the scene in the middle of the bowl described in Idyll 1 (1. 39-44). In this instance as in the first poem there is a contrast between the productive and realistic activity of the fisherman and the unproductive pursuits of lovers. The threat to leap over the cliff by the fisherman's favorite spot is an idle one. The goatherd makes four idle threats altogether before he makes the ultimate threat to fall down in front of Amaryllis' cave to be eaten by the wolves. In the mouth of a goatherd these sentiments assume an earnestness that they would not likely have if spoken by a swain in the city. The goatherd's song in this poem contrasts with Delphis' conceits in Idyll 2 (where he threatened a komos-like assault on Simaetha). Though operating in the same mold they both are ridiculous for different reasons, Delphis because he thought he had the upper hand, and the goatherd because he knew he had no chance.

The mythological allusions of Idyll 3 parallel those of Idylls 1 and 2. In Idyll 1 Daphnis used references to Anchises and Adonis to insult Aphrodite, namely, that even she whose province is love can be reduced to loving mortals. Daphnis though dying because of love in a different sense than usual knew of certain affairs of the love-goddess. The goatherd of Idyll 3, however, believes that love is powerful and hopes that like
Hippomenes and Bias he will ultimately be successful. Adonis is alluded to again, but from the opposite point of view—that is, where Daphnis looked upon the story of Adonis as an example of Aphrodite's weakness, the goatherd views the story as an example of the power of love. Both assessments reflect the personality of the assessors and in both cases they are ironic. If love is a sign of weakness Daphnis should not have succumbed to it. Or if it is so powerful the goatherd should be more effective. The irony passes unobserved by the two figures. As lovers they naturally fail to perceive the reality of their predicament, just as in New Comedy the young man in love fails to understand the reality of gain and security, imagining that love is sufficient for happiness. In the case of the herdsman it does not matter that love does not fit the image or purpose that they have conceived for it.

The goatherd in this Idyll is the typical lover, unphilosophical, drawn to Amaryllis like a moth to the destructive flame. In contrast to Daphnis who refuses to yield even after the futility of his efforts is made apparent to him, the goatherd of Idyll 3 wants more love. Like Simaetha he cherishes his love; but unlike Simaetha he directs his punishment toward himself, whereas she had directed her cursing toward Delphis.
In such a song as the goatherd sings in this poem the loved is the focus and the lover loses his identity, becoming a craven servant of the whims of the loved; he even runs the risk of being consumed in the flames of his love. A similar relationship was implied in the scene of the woman and the two rivals who labor for her attention (1. 33-38). Their efforts were in vain, and so are the efforts of the goatherd. The lesson suggested by this poem, then, is that if a man wants love he is doomed to failure. Resistance to love is foolish as Daphnis had shown. But so is the open-armed reception of it as Simaetha and goatherd show. The fact the Simaetha is a woman is an important factor, though, since as a woman she can receive some help from sisterly Nature. The goatherd as a man is at the mercy of Nature.
NOTES TO CHAPTER IV, pp. 57-64

1. Theocritus does not mention the goatherd's name though he names Tityrus, another character of only minor importance in the poem. One of the interlocutors of Id. 4 is Battus who sighs for Amaryllis now dead. Perhaps Battus and this goatherd are the same.

2. Theocritus gives no stage directions, so the goatherd may be just practising along the way.

3. μαλα: it is also one of the words for sheep or goats. In the metaphor of apples it also means a girl's breasts. This word-play is employed several times in the seven poems.

4. The goatherd had to consult the world of magic, since his common sense failed to discover that she did not care for him. The magic that he refers to (3. 28-33) is wielded more appropriately by the old hag than by him.

5. 109-110. There Adonis is referred to as alive and pasturing his herds.

6. See pp. 32 and 35 above.

7. The allusions to Hippomenes and Bias are an indication of the goatherd's own hopes for success as he thinks that Amaryllis is coming out of her cave. The allusion to Adonis is ambiguous for the goatherd's situation since Aphrodite's love for Adonis was not returned, as the goatherd's is not. Iasion's fate was death. Whether he realizes it or not, the goatherd's hope expressed in the allusion to Hippomenes and Bias in effect reflects desperation at the end.


9. See 2. 91. The hags seemed to be on Simaetha's side.

10. βαρβας is a common epithet for love in Theocritus.
11 Fishing in antiquity was a livelihood and not a pastime. Cf. Id. 21 and Fr. 3.

12 Gow thinks that the poem is humorous simply because of this contrast.

13 Cf. Sostratus in Menander's Grouch who trusts in his money to support his love (for the poor country girl will be without dowry) but stands to lose his inheritance if his father has anything to say about the match.
In the first three Idylls the foolhardiness of those in love has been demonstrated in several ways. In each of these poems scenes were constructed within scenes or songs: the story of Daphnis and the description of the bowl were set within the noonday colloquies of the goat-herd and Thyrsis; Simaetha related the story of her falling in love within her ritual incantations; and the goat-herd of Idyll 3 set the scene of his serenade within which he sang the actual serenade. The development of these poems explored and held up as examples the lengths to which those smitten with love will go either to counteract the pain or to encourage it. In the case of Daphnis the "medication" was to be more severe than the illness, although he did derive from it the bitter joy of triumph over Love. Simaetha found some measure of relief through magic, for in cursing her love she enjoyed the satisfaction of hate in its place. The goatherd of Idyll 3 gained some relief by venting his passion aloud at his girlfriend's door with masochistic overtones.

Idylls 1 and 2 provided a mythological background
particularly in the persons of Pan and Daphnis, and set out some of the themes that recur in the subsequent poems, such as the effects of love as illustrated by Adonis, the method and efficacy of song, and the ferocity of Love. Idyll 3 was a more specific application of the problem of love in the pastoral context at the level of the ordinary. It provided direct contact with the problems of the shepherds and goatherds of more recent times, and gave a glimpse of how these herdsmen might reflect the age whose mores were most actively observed on the comic stage. In the next two Idylls there are additional pastoral scenes set at the level of the ordinary. These two poems contain material which relates generally to the comic qualities of love and to the comic stage. More particularly each poem offers its own debate (agon) which is resolved, the one emotionally, the other with outside help.

Idylls 4 and 5, entitled respectively Herdsmen and Goatherdness and Shepherdness, are quite different on several counts from the preceding poems. The chief and most obvious difference is that Idyll 4 is largely hostile stichomythia, and Idyll 5 is full of aggressive repartee and contentiousness arranged in alternate speech of 2 and 4 lines. There is also less direct attention paid to love as it is depicted in the first three Idylls, though there are occasional references to the conventions of courting,
such as the gifts one brings to the courted. Although it has been mentioned before, food figures more prominently in Idyll 4 than in the previous poems.

Part 1 Battus and Corydon

The effect of Idyll 4 in terms of this discussion is to swing the mood away from the advancing melancholy of the first three poems. Though love has been viewed as humorous in these poems, some variation of mood is needed as the poet moves toward his resolution which entails advice of a more realistic and practical nature. This Idyll, however, has been judged by some poetically inferior to the other bucolic Idylls. Fortunately this criticism has been effectively challenged by C. Segal who demonstrates that it is a good poem, chiefly in terms of antithetical tension of opposites. This tension not only enhances the dramatic force of this poem but also contributes to the effectiveness of the dramatic structure of the seven Idylls. In addition Idyll 4 offers its own contribution of comic elements crucial to my study. Battus (a goatherd) and Corydon (a cowherd) converse about the herd and its owner, Aegon (whose name suggests the affectionately envious phrase "the Old Goat"), and about Amaryllis, and then are brought back to tending the wayward herd. During their pursuit of the cattle, Battus steps on a thorn, which is extracted by Corydon. The poem
finishes on a note of envy toward Aegon for his success in sexual matters.

The characterization of the two herdsmen is significant for and compatible with the movement of the Idylls so far. Battus is in a contentious humor mixing cynicism with sarcasm, seemingly trying to goad Corydon. He accuses Corydon of cheating (4.3), mocks the master (4.7, 9, 11), and scorns Corydon's herding abilities (4.13), needling him on the thinness of some of the animals (4.15-16, 20, 26-27). Corydon answers each one of these remarks with straightforward and cheery patience. But why is Battus so cantankerous? Does Corydon know or suspect what is ailing the goatherd? The answer to the first question is provided by Battus himself when he apostrophizes Amaryllis, who had died (4.38-40), thus evoking consolation from Corydon which is expressed in a string of aphorisms (4.41-43). Something has been bothering Battus and the cause is what might be expected: love in one way or another. The answer to the second question, and the occasion for Battus' lament, is provided by Corydon's mention of Amaryllis (almost offhandedly) while he eagerly defends his care of Aegon's syrinx. Battus had already apostrophized Aegon condemning him for going off in search of athletic victory and leaving his cows to die and his syrinx to grow moldy in Corydon's care. Mention of a pipe is usually an opportunity for
the piper to pipe his favorite tunes. Among Corydon's favorites which he mentions is the story of Aegon's consumption of eighty loaves of bread and his giving the bull to Amaryllis. Whether Corydon recalls this matter to keep Battus quiet (it did not work) or to bring the cause of Battus' irritation out in the open, his mention of the girl's name must be intentional—he is sure to know that it would prompt a reaction from Battus. After Battus finishes commiserating himself—"Oh my! what a hard spirit it is that rides herd on me!" (4. 40)—Corydon for the first time in the conversation seizes the advantage and counsels Battus to cheer up, tomorrow is another day, where there's life there's hope, and it doesn't rain every day (4. 41-43). Battus cheers up (he claims) and changes the subject to the heifers that have strayed into the olive shoots. Corydon appears glad to return to practical matters in which he is clearly more at ease. While Corydon is busy berating his cows, Battus again shows the same susceptibility for injury, as the goatherd did in Idyll 3, by stepping on a thorn so that he has to cry out for Corydon's help once again (4. 50-53). Embarrassed by his habitual vulnerability he marvels at how a fellow like him can be overcome by such a small hurt (4. 55). His feelings show that he is ready to succumb to almost anything, especially if he can be identified with the goatherd of Idyll 3. His wonder-
moment at the power of something little like a thorn suggests that he expects sympathy for his wound caused by ferocious and ubiquitous Love. Corydon avoids giving sympathy, at least in so many words, by curtly reminding him that he should not go barefooted where there are brambles and thorns; that is, if you are not properly armed and prepared, don't go into battle. Now brought out of his state of depression Battus is changed. No longer does he insult Aegon or his herdsman; instead he expresses envious admiration for the old fellow's successful exploits in sex. Here finally is something that both Battus and Corydon can appreciate and agree on, although Corydon in his matter-of-fact way says that he caught Aegon recently going at it (4. 60-61). Battus finishes the poem with an expression of vicarious enjoyment, that is very reminiscent of the earthiness of Old Comedy, saying: "Good show, you mountin' man!" Your variety comes close to the Satyrs and skinny-legged Pans" (4. 63-64). The reason for Aegon's good fortune is no doubt his good fortune—that is, he is an owner of herds, not a mere herdsman, and has something to offer in return for certain favors; for nothing succeeds like success. In contrast neither Battus nor Corydon can offer much in the way of gain and security as mere herdsmen. But Corydon has some philosophy to console himself or others with: tomorrow will be better, it's not always gloomy, where
there's life there's hope. These aphorisms might not always be true, but at least he has some reassuring principles to operate with. In addition to this reflection of the materialistic values of New Comedy recitation of aphorisms, especially by slaves and cooks, is a common feature of comedy in general. Those who spout these aphorisms, like Corydon, frequently pass themselves off as having all the answers and therefore are unbothered by the petty matters that bother others, like the matter of love. These characters are secure in the refuge of certainty. Corydon's words should not be dismissed as mere banality (although they may be banal). In such situations distinguished by a paucity of means and ability, the herdsmen have nothing left except blind hope, and nothing else can be said that would improve the matter. This again is the sometimes melancholy humor of the human situation, here applied to love once more.

Battus has interrupted Corydon's pasturing by trying to prod him into an argument, but Corydon refuses to be ruffled and remains matter-of-fact throughout the poem. But he finally works the reason for his irritation out of Battus—namely, that he has not forgotten Amaryllis though she is dead. After shaking him from his mood of depression Corydon helps him back to the reality of what makes one successful at love. Though not explicitly stated, it is obvious that Aegon who owns the herd, rather than the
herdsmen, is the one who can attract the women. Aegon's success is something concrete and can be understood by Battus; he can even derive some pleasure just thinking about the possibilities.

Two more items relating to the comic in this poem need comment: the use of food and the use of the animal "chorus". The "chorus" intrudes when the heifers wander into an olive-grove and begin nibbling at the fruit. The invasion causes Battus to step on a thorn as he rushes to stop them, which Corydon has to extract. It is at this point that Corydon offers the advice about being properly armed (4. 56-57). This natural device allows the inclusion of a bit of practical wisdom, and brings their attention back to ordinary business. This had been done before (cf. Idyll 1), but here it serves the further purpose of providing an occasion for more practical wisdom. As for the matter of food Aegon's voracity is mentioned (4. 33-34)—he devoured eighty loaves of bread; but the cattle have lost their appetite (4. 15-16, 20). Two purposes are served by these references: there is another element of contrast between longing (of the cows for their absent master) and success, and Aegon's healthy, lusty character is established.

In this poem, then, the character of two herdsmen is efficiently illustrated in the form of an agon: the one who is practical helps the irritable one to discover the real cause of his irritation, and redirects the poor
fellow's energy toward vicarious enjoyment of the master's luck, Corydon's advice shows that there may be a way to combat love after all. The later Idylls will supply fuller advice. In the meantime Battus is another example of what was illustrated in Idyll 3, that is, that if a man wants love, he is doomed. In contrast, though, to the following Idyll this poem shows a conflict in which one of the protagonists has a clear advantage over the other.

Part 2 Comatas and Lacon

Idyll 5 provides some material on the notion of love as already presented in the previous Idylls, mainly in occasional references to the conventions of love, like gifts for the girl friend or flirtatious apple-throwing. Such connections as it has with comedy lie chiefly in its form as an agon, in the appearance of several obscenities of a homosexual nature and its employment of the theme of the literary criticism. Portions of the poem are very Aristophanic in their grossness.

In the course of the poem the characters of the two herdsmen Comatas and Lacon, as in the previous Idyll of Battus and Corydon, are progressively developed. This Idyll reinforces the picture of the pastoral scene with copious reference to sheep and goats, the Nymphs
and other pastoral figures, like Pan, Apollo, and Daphnis, and foodstuffs, like honey, cheese, milk, and nuts, and wildlife, like birds, insects, trees, and plants, as well as referring to the conventions of love mentioned above. It also serves as a link between the previous four Idylls and the next two Idylls. In the scenes presented in the next two Idylls a dual solution to the dual problems of love and rivalry is offered, and the elements of love, music, friendship, competition, poetry, and the various pastoral and rustic figures are tied together.

This poem presents two herdmen, Comatas a goatherd, and Lacon a shepherd, arguing over who stole what and from whom. They begin by warning their respective flocks not to go near the other rascal, while pretending not to know what the other is talking about. Although their contest does not formally begin until 5. 80 (more than halfway through the poem), their accusations and rebuttals are already balanced and contain echoes of each other's words. Lacon allegedly stole Comatas' pelt, Comatas Lacon's syrinx. Lacon challenges Comatas to a singing match; Comatas refers to the pig that challenged Athene, but agrees to lower himself to compete anyway. They cannot agree on anything else, whether it is the prize, or where to sit, or even on the past; for Comatas refers to an incident that could not
have been forgotten, but Lacon claims that he does not remember. They both realize, however, that they will need a judge for their contest, so they summon Morson for the purpose. They continue to quarrel so much that without Lacon's call to begin, one would be unable to detect any difference between their regular conversation and their contest. Their attempts to cap each other as part of the contest are not marked by the previous ad hominem comments, until Lacon claims that he has provoked Comatas by his superiority. Comatas does not directly respond to this; but when he does he reminds Lacon once again of the incident of homosexual aggression. They return to personal insults, though still continuing the contest, then retire from the personal jibes, until Comatas reiterates what he suggested in his reference to the pig and Athene, namely that one should not contend with his betters, that is, jays should not strive with nightingales, etc. (5. 136-137). Morson takes his cue, awarding the prize to Comatas, but asking for a piece of meat from it whenever it is sacrificed to the Nymphs. Comatas promises by Pan to honor his request, and commands his goats to join with him in gloating and chortling over Lacon. He closes the poem with a strong caution to his eager billy-goat not to touch the nanny-goats before the sacrifice or he will slaughter him. When the goat ignores this threat,
Comatas promises to slit his throat—otherwise may he be Melanthius instead of Comatas.

Idyll 5 effects a stronger break in the "plot" than Idyll 4 did; it also brings out more clearly the hostility that exists between herdsmen when there is a rival claim to superiority, which was suggested but then resolved in Idyll 4. It sets up the great need for the congeniality that is exhibited in Idylls 6 and 7. The two herdsmen are not silly and ridiculous in love, and are not as inept sexually as the herdsmen encountered so far; that is, they do not express any deep interest in love beyond mention of various gifts for their respective girl friends and are motivated in mentioning these things only to cap each other in their competition. In the course of expressing their aggression toward each other Comatas forcefully reminds Lacon of the "education" that he gave him when he instructed him in certain fundamental principles of homosexuality. Lacon replies that he hopes that Comatas' grave will be as shallow as his instruction. The reference is made again later on with more detail supplied to help jog Lacon's memory (5. 116-119). Lacon also talks independently of his own instructional efforts as an indication that he, too, has some ability in these matters (5. 87). Similar obscenities and obscene passages may be found in comedy frequently, from Aristophanes to Plautus, for their
obvious comic effect and these usually serve an additional purpose when they occur: the ultimate proof of superiority. Besides being attempts to prove superiority the obscenities in this Idyll exacerbate the resentment that Lacon displays toward Comatas; and if the "educational" experience actually happened, as Comatas says it did, it offers a very specific reason for Lacon's hostility. At one point Lacon himself boasts of displaying the same credentials with a young lad (5. 87, as above). His boasting of dominance over the young lad is a clear indication of his own feeling in regard to Comatas' dominance over him. Lacon had tried to ignore Comatas' claim to superiority ('the pig challenged Athena') by continuing to press the contest; until Comatas, irritated by his insubordination, resurrected the memory of the painful "education" that he had once given Lacon. Lacon still refused to admit defeat, later bringing up his triumphs. Comatas brings the matter to a close by suggesting once again the theme of inferiors challenging their betters, which serves as the cue for Morson's judgment.

In conjunction with Idyll 4 this poem reveals the hostility that arises from rival claims to dominance among the herdsmen. Rivalry in love had already been suggested by the scene in the bowl of Idyll 1, and Daphnis had challenged Love's authority by resisting
him. In Idyll 4 Battus had thought he could be aggressive toward Corydon, until Corydon's restraint and practicality drew forth from Battus the cause of his aggression — Battus had lost control in one quarter (love) and was trying to recover it in another quarter at Corydon's expense. Idylls 4 and 5 begin the machinery of advice for and solution to herdsmen's problems: Idyll 4 demonstrates that it is possible to find solutions, but Idyll 5 shows the need for more than conversation and argument to resolve difficulties. Even when the poem returns to normal business the hostility continues as Comatas now directs his hostility toward his animals. In no other bucolic Idyll does a herdsmen treat his flocks with such anger. Clearly the ordinary peace of the pastoral scene has been seriously disturbed, and must be restored.
NOTES ON CHAPTER V, pp. 67-80

1 As distinguished from the levels of Pan (divine) and Daphnis (heroic) and Simaetha (female).

2 There is one mention of Battus' love for Amaryllis (4. 35-44). This is not elaborated, for the herdsmen are brought back to more practical matters when the calves start straying, but it is important.

3 See 1. 6, 51, 147; 3. 10, 53. Id. 2 mentions several items that qualify as food under different circumstances.

4 Gow, 2, 76.

5 Segal, op. cit.


7 Corydon's mention of Amaryllis precedes Battus', which suggests that he knows what the trouble is.

8 ὁδοὺς τοῖς ἐστί τῷ τούμα, καὶ ἄλλων ἀνδρόν ἀνάμεσα την ηἰκὴ τῆς Πανὸς καὶ τῆς Δαφνίδος (4. 41). ὁλίγης ἐν τοῖς ἄνθρωπος ἀνέλαβες (4. 42). ἔν ζήν καὶ τοῖς ἀνάμεσας τοῦ θεοῦ ἀλλόκτονος, ἡ θρόνος δ' ὑπεράνω (4. 43).

9 See Segal, op. cit., pp. 11-19. Segal maintains that the progression of the Id. is toward the (main) contrasts between rustic practicality and sentimentality, life and death, escapism and reality.

10 οδοὺς τοῖς ἐστί τῷ τούμα, καὶ ἄλλων ἀνδρόν ἀνάμεσα την ηἰκὴ τῆς Πανὸς καὶ τῆς Δαφνίδος (4. 41). ὁλίγης ἐν τοῖς ἄνθρωπος ἀνέλαβες (4. 42). ἔν ζήν καὶ τοῖς ἀνάμεσας τοῦ θεοῦ ἀλλόκτονος, ἡ θρόνος δ' ὑπεράνω (4. 43). Much of Battus' speech is balanced and aphoristic. He persists in the style of the Kômos exemplified in Id. 3.

11 Cf. 1., 98, 100; 2. 3, 55, 133-134; 3. 15-17.

12 These Pans are apparently from the world of visual art and not the body mythologic. But they do appear in literature, and significantly in comedy, e.g., Aristophanes' Eccl. 1069. Boy and even girl Pans figure in Hellenistic art (see Roscher 3. 1436-1437).
Gain and security were held in highest esteem in the Hellenistic age; and women have always been very practical in these matters. Cf. also Eccl. 214-228, where the conservative nature of women is concretely illustrated.


It should be noted again that there is a hierarchy among herdsmen in which neatheras are on top and goat-herds are on bottom. Cf. 1. 85-88. Daphnis, the heroic model, is a neatherd. In Id. 5 the matter is complicated by the fact that Comatas the goatherd is older.

E.g., Comatas talks of a sacrifice of a goat to the Nymphs (5. 11-12), answered by Lacon's swearing by Pan Aktios (5. 14), and then Comatas' swearing by the Nymphs (5. 17), followed by Lacon's mention of Daphnis' troubles. Cf. 5. 12, 16, 19 (ποτι ταν Νυμφαυ/τὸν Πανα/τὰ Δάφνιδος ἀλγεα respectively, as here); also cf. 5. 66.

See below, p. 78.

See above, pp. 76 and 78, and 5. 41-42.

See 5. 88-89, 96, 98, 104, 106; also see above, p. 68.

άνιχ ἑπάγιετον τυ, τὸ δ’ ἄλγες, αἱ δὲ χίμαμαι αἴδε κατεβληχώντο, καὶ ὁ τράγος αὑτὰς ἐτρόπη. μὴ βάθιον τὴν πυγίσματος, ὑβε, ταφείης. (5.41-3)

E.g., Aristophanes' Peace 711; Eccl. 1082; and Plautus' Curculio 402 and Priapus 76.

Cf. Catullus 16.
CHAPTER VI

DAMOETAS AND DAPHNIS

The appearance of Daphnis the neatherd in this poem is not by way of resurrection, but this Daphnis may be the same Daphnis whom we met in Idyll 1, and therefore the poem is set in time preceeding his death and apparently before his affliction with love. In this Idyll the two herdsmen are peers and as such have no quarrels with each other; instead they are models of congeniality and friendship, couched in terms of music and pastoral. As early as Idyll 1 the friendly sort of rivalry that is possible between herds had been illustrated, but also in that poem there was some suggestion of contentiousness or at least trick-playing. But the theme of love (that relates to New Comedy) is no longer the personal experience of the herdsmen who are the actors of the scene but appears as the concern of the characters in the inset pieces that are the subjects of their songs dealing with Polyphemus and Galatea; Daphnis and Damoetas can be objective about Polyphemus and Galatea, since they themselves are not concerned with disruptive love or any of the tensions that follow from it. Instead they use their respective songs in the
Idyll to demonstrate that they both, separately and together, understand the reason why Polyphemus, a compatriot, is out of sorts and appreciate what he must do, while they themselves are above it all and know momentarily how to stay out of trouble. Chronologically, if this is the Daphnis of Idyll 1, this poem is out of order; logically, however, it is fitting, because Theocritus can use the Heroic Model of all herdsmen in support of his philosophy that there is some way to counteract the force of love or at least to avoid as much as possible its temptations in a protective environment. He had already made use of Daphnis as a prime example of the power of Love to lure even heroes into his trap. Daphnis, of course, had responded with stout resistance, as a hero would. Theocritus uses him now in his prelapsarian condition to show that it can be done. The fuller implications are revealed in Idyll 7.

Let us look at Idyll 6 a little more closely. The poet himself speaks the poem, addressing Aratus, talking about Daphnis and Damoetas gathering their herds together and matching songs. Daphnis sings first, addressing Polyphemus, pointing out to him how Galatea is playing both coquette and seducer by tossing apples at his flock and dog and calling him names. Daphnis reinforces this double concept of coquette and seducer by a simile of the flighty movement of thistledown. He
criticizes Polyphemus for just sitting there and piping, and attributes Galatea's lack of taste to the blindness of love. Damoetas then begins his song in the person of Polyphemus and by the way of reply. "By Pan, I saw her pelting my flock, by my one eye, but I have no eye for her to tease her in return." He lapses into imaginings of Galatea's yearning for him and how he will refuse her advances until she promises to make his bed for him on the island and that he is not so bad-looking after all (!). With that Damoetas ends his song by kissing Daphnis, and the two of them exchange instruments. They begin to pipe while the calves commence dancing in the hay. Theocritus closes the poem with the statement that neither won; they were unbeatable.

The structure of the Idyll suggests very strongly that, besides developing his theme of love and what to do about it, Theocritus is offering direct advice to a definite person: he speaks to Aratus, while Daphnis speaks to Polyphemus. Polyphemus' answer is presumably then what Aratus in character might have answered, allowing for the obvious fact, of course, that he was not a Cyclops. The response is ridiculous and is its own rebuttal; the two herdsmen make no further comment, believing the case closed, and each shows by his own example the way to happiness and tranquillity, by not exalting himself over the other. But instead they
exchange tokens of friendship and mutual respect. Polyphemus is observed in Daphnis' song pretending to pay no attention to Galatea's pelting his flock and dog with apples, and is called bad-love and goatherd. Polyphemus' reply indicates that he believes by paying her no mind he can gain her interest, even her consent. His belief is based on Daphnis' observation that he runs away from a pursuer, but pursues one who has abandoned his suit. But it is tempered by a "perhaps" (6. 31). Daphnis, address to him "to love the ugly often appears beautiful" (6. 18-19) is taken by Polyphemus as a sign that possibly Galatea loves him; for he is convinced that he is not so ugly after all (6. 31). Polyphemus thus fails to perceive reality in two ways: 1) it is true that by itself his one eye just as a specimen of an eye may have looked quite beautiful, and his beard qua beard likewise, as also his whiter-than-white teeth (6. 36-38), but taken all together the result is less than beautiful; 2) he really believes that good or fair looks have something to do with attracting Galatea or anyone else. Good looks by themselves have little to do with actual success in love; security and gain are the chief considerations according to the middle class values of comedy. Good looks convince only when they are taken as a sign of divine favor or good things to come. The real reason for Aegon's success which is the
cause of Battus' envy in Idyll 4 is the fact that he is the owner of the herd, not merely its guard. 7 Compare this with Idyll 11 (Cyclops) where Polyphemus realizes that such an appearance as he has would make anyone shrink from him, but no matter, since he has plenty of cattle, milk, cheese, apples, and other creature comforts to make a better case for attracting a mate. Unfortunately in that Idyll he is on the right track, but going in the wrong direction; that is, he knows that comforts and security are what count, but he fail to realize that what he can offer even abundantly is not very attractive to a sea-nymph. 8 The only other time that looks were a factor for falling in love in these seven poems is in Idyll 2, when Simaetha lapses into fever and frenzy after seeing Delphis for the first time. 9 Polyphemus provides another example of the foolish would-be lover who is out of touch with reality; in addition humor in his predicament is heightened by the extremity of his ugliness and his feeling that he is not so ugly after all. In terms of the structure as mentioned above, Theocritus' friend Aratus must provide a parallel for Polyphemus: he too must not be particularly attractive, though ugliness by itself is no real barring to love, 10 and he must be silly enough to console himself that he is not so unattractive after all. Further, he probably has a strategy of restraint which, like Polyphemus', has
little chance of success.

This poem is the only one of the seven under discussion that is not entirely delivered in personis. Theocritus as the poet introduces the herdsmen Daphnis and Damoetas, sets the scene, and concludes the poem. It is obviously a poem of advice, directly spoken to Aratus and indirectly to herdsmen. It contrasts the dim prospects of Polyphemus with the happy camaraderie of Daphnis and Damoetas who are unconcerned with matters of love, but who are content to pipe and sing and to enjoy each other's company as peers without rivalry, encouraging each other to do his best without conflict. It suggests that the activities of music and poetry, as exemplified by the two herdsmen, are valuable in warding off problems of all sorts, but particularly love. Even Polyphemus senses something of this, since he is seen piping away to avoid noticing Galatea; his rationale is awry, of course, because he has aimed his musical activity at securing love instead of trying to obviate it.

A pretty poem by itself, Idyll 6 in the context of Idyll 1-7 leaves a solution up in the air. What is needed is a full integration of the themes so far expressed in terms of the contemporary scene. So far Theocritus has given us samplings from the divine, heroic, and mortal conditions to resolve their conflicts
with only some suggestion that something needs to be done. He needs now to make a complete application of his notions and tie everything together into a satisfying, logical package. The poem suggests that the remedy of love is song; but we need the right atmosphere and machinery as well as a physician for its administration. We find out more in the last act.
NOTES ON CHAPTER VI, pp. 83–89

1 See Gow, Vol. 2, 120. Gow thinks that amounts to a title, which Daphnis carried. Cf. 1. 92, 105, 113, 116; also called θούνας at 1. 86 and 6. 44.

2 See 6. 42–46, where neither wins the contest, but neither resents that fact.

3 See above, p. 36 and footnote 36 there; and 1. 15–20, 86.

4 This is the reverse of the usual function of apples as tokens of love.

5 Goatherds are at the bottom of the pastoral hierarchy and are particularly noteworthy as failures in love. Cf. Priapus' statements at 1. 85–88, and the whole picture of Id. 3.

6 This picture of Polyphemus in love appears in comedies now lost in Aristophanes' Plutus 290, and elsewhere. The range of these treatments is from the comic to the pathetic.


8 Cf. 11. 30–53.

9 See 2. 76–80, 81–86. Actually, she saw Delphis and his friend Eudamippus together, and was moonstruck by both of them. Her preference for Delphis alone may therefore be attributed to other reasons.

10 ἐρωταί πολλάκις, ὧν Πολύφαμε, τὰ μὴ καλὰ καλὰ πέφανταί

11 The same reason might be given for the existence of men's clubs as for the society Theocritus favors: no women to complicate things.

12 Cf. 11. 1–3, where the Muses are reckoned the only remedy for love; and 11. 15–17, 80–81.
CHAPTER VII
LYCIDAS AND SIMICHIDAS

Before proceeding to the discussion of the contribution that Idyll 7 makes to the heptad, it might be useful to recollect some of the important themes that will bear upon it. First we must remember Pan and Daphnis as well as their relationship to each other. Pan is the divinity most closely connected with the pastoral world and is usually depicted in semi-animal form. He was famous for his musicianship, but also for his rashness in challenging Apollo to a musical contest. Pan provides the world presented in Theocritus' Idylls 1-7 with its necessary divine counterpart in musical competition and in the predicament of the foolish lover. Pan is called upon by Daphnis in Idyll 1 to come from Arcadia to Sicily to receive his pipe; at the same place Daphnis calls him lord, and in his capacity as the first singer of bucolic poetry he would be the heroic model of herdsmen, and it seems that all subsequent herdsmen are doomed to follow his example. Second we must recall the abundant references to foodstuffs which serve partly to enrich the pastoral scene, and partly to indicate the standards of value. Third we should
keep in mind the competitive nature of bucolic song, as observed particularly in Idyll 1, 5, and 6; and besides the competitive quality of these Idylls themselves there are also the direct references to challenges made by unworthies, as in Idyll 5 when Comatas tells Lacon that the pig once challenged Athena, or as in the same Idyll when he talks about the wasp buzzing against the cicada. Fourth there is the matter of love itself, which finds its divine pastoral reflection in Pan as already mentioned, and which critically disturbs one's perception of reality and must be remedied.

The poem describes a journey being made by three characters to the Thalysia or First-fruits offering of the two sons of a certain Lycopeus. Along the way Eucritus, Amyntas, and Simichidas, the speaker of the poem, fall in with a man of Cydonia, named Lycidas, who not only is a goatherd, but also looks like one. Lycidas speaks first with a twinkle in his eye and laughter on his lips, asking Simichidas where he is headed at such a hot time of the day. Simichidas replies that they are headed for a feast in honor of Demeter. He includes in his reply strong praise for Lycidas, who is reckoned the outstanding piper among the reapers and the herdsmen; but he also says that he believes that he is Lycidas' equal. Simichidas requests him to join them on the road, and to boukoliaze (to make "cowboy"
songs) for mutual profit.² He claims that though people call him the best bard, and that he is an undiluted mouth of the Muses, he is yet no match for Sicelidas or Philitas, but is like a frog against grasshoppers. Lycidas laughs sweetly and agrees, promising his staff and a pleasing little song. His song deals with Ageanax by whose love he claims he is being burned. He wishes him good sailing to Mitylene, especially if Ageanax rescue Lycidas from Aphrodite's heat. When that happens, he sings, he will relax and eat and drink and have songs piped and sung to him by shepherds, and Tityrus will sing of Daphnis' love for Xenea and how he wasted away while Nature lamented his passing. Tityrus will also sing of the goatherd who was enclosed in a chest and was fed by the bees because the Muses had poured nectar in his mouth. Lycidas closes his song with the wish that he had been alive in the time of Comatas, who had been a goatherd enclosed in this fashion, so that he might have heard Comatas' singing under the trees. Simichidas then tells Lycidas that he, too, while pasturing cattle, was taught by the Muses many goodly things which have reached to the throne of Zeus; but that the song that follows is his best, and with it he will begin to honor him—"just listen, for you are dear to the Muses" (7. 95). Simichidas' song
is about his friend Aratus' love for boys. He himself, however, reckons that he is lucky—that is, the Loves sneezed for Simichidas, for he loves Myrto as much as goats love spring. He calls on Pan to bring the boy, or any boy, unsummoned to the loving arms of Aratus', or else may Pan be scratched all over, sleep in nettles, and be on the Edonian mountains in mid-winter; and in summer may he be herding among the Ethiopians. He summons the Loves, who are reddening like apples, to shoot their bows at Philinus, who is losing his boyhood bloom, as the women keep reminding him. Simichidas then advises Aratus not to watch at his porch not wear out his feet for him; let someone else wait all night and be throttled, like Molon. "Let us care for quietude and have an old lady who would ward off the ugly from us by spitting" (7. 126-7). At this Lycidas laughs sweetly and gives his crook to Simichidas, a token of friendship in the Muses. When he veers toward Pyxa, the others turn toward their original goal, and arriving there they recline on piles of rushes and fresh vine-leaves and rejoice. Nearby water from the Nymphs' cave came splashing, overhead the trees murmur. The cicadas chirp, the tree-frog sings, as do birds of various kinds, and the bees hum. Everything smells of rich harvest. Fruits abound, and the jars of vintage wine are broached.
Simichidas closes the poem by mythological praise of the wine---"was it such, O Nymphs, that Chiron served to Heracles, that set mighty Polyphemus dancing, that you once mixed a drink of by the altar of Demeter of the threshing-floor? May I plant (sings Simichidas) a great winnowing-fan in the grain-heap, while she smiles holding sheaves and poppies in her hand.

There is a strong feeling of completion and repose in the poem, most obviously, of course, at the end where the fixing of the winnowing-fan in the grain-heap is clearly the signal that the work is finished, and the reclining of the travelers on the rushes and vine-leaves reveals that they are not going anywhere else. The very sensual description of the scene suggests that all of their needs will be taken care of and the closing reference to Demeter strongly suggests the security of mother. To get to this point the poet has taken us in the course of the seven Idylls from the mythological yonder through the humorous miseries and deceptions of love and love-rivalries to a gradually more practical and objective view of love and competition, and finally to the tempering of the hostility that strict competition creates and the establishment of the congenial atmosphere of poetic egalitarianism. The abundance that is so much in evidence during and particularly at the end of this poem is to be enjoyed by all; there is enough for
everyone, so that spirits and energies can be directed toward the Muses' activity, aided by mutual encouragement and respect instead of being hindered and perverted by carping rivalry. There is an air of comradeship at the very beginning of the poem when we are told that three comrades are going to farm of Phrasidamas and Antigenes', who are noble characters. When Lycidas joins them he is smiling, and Simichidas reckons that he is a noble fellow and it is thanks to the Muses that they meet Lycidas now. Simichidas invites him to share the road and the time of day, for mutual profit. His words are θανατοφάσμεθα: τάχ’ ὅτερος ἠλλον ὀνάσει.

In Idyll 6 Daphnis and Damoetas had not made any statements about their own actions, but it was clear from the poet, who spoke the poem, 3 that he intended to show two herdsmen as non-competitive but friends respecting and helping each other. Here in this poem a direct statement about the mutual benefit to be derived from their exchanging songs is made by one of the participants. 4 Simichidas also has already gone out of his way to praise Lycidas as the best of pipers, though he has some respect for his own abilities. There is another side to this matter of egalitarianism, as it has been presented by Theocritus, and that is 'knowing one's place'; that is, one simply cannot assume arbitrarily that one is as good as the next man. As early as Idyll 1 a similar suggestion
had been made when Daphnis said that the owls will cry to the nightingales from the mountains. It was amplified in Idyll 5 with Comatas' statements about the pig that challenged Athena, the wasp that buzzes against a cicada, jays that strive with nightingales, and hoopoes with swans, all pointed at Lacon's contentiousness. While Lacon had been called contentious or loving-enmity (φιλεχθής) by Comatas, Theocritus says of Daphnis and Damoetas in Idyll 6 that neither won, but both were not inferior or not conquered (ἄνθησαντο). In Idyll 7, too, remarks are made about vying with one's superiors; e.g., Simichidas' own humble admission that, though he feels he is a match for the great piper Lycidas, he is not yet equal to the great Sicelidas or Philitas in singing, but is like a frog against grasshoppers (7. 39-41). This confession draws a laugh from Lycidas, who shows his agreement with the sentiment by expressing his own irritation with the builder who wants to build his house as high as Mt. Oromedon, or with the birds of the Muses who labor in vain as they crow against the bard of Chios (7. 45-48.) The exact same phrase is found at 1.38, in the same position in the line, used to describe the activity of the rival lovers in the description of the bowl. In both cases, also, Theocritus precedes the phrase with an appropriate participle: κυλομίδιδωντες ('being swollen-eyed from fatigue'), κοικώδωντες
"crowing"), respectively. If the sad condition of the lovers' eyes on the bowl accentuate their humorous lack of perception of reality, which is surely essential material for much of New Comedy, the use of parallel syntax and sememes here means that those poets who fail to perceive their lowliness as compared to Homer only accentuate the humor by making so much noise that their perception of reality is further hindered. Furthermore the image of the rooster is humorous in itself. Inclusion of literary criticism in comedy is not unknown; in fact, Aristophanes and Terence indulged in it quite extensively. Here, though, Theocritus extends its use to make a point about rivalry. To use a common expression, 'it is not whether you win or lose, but how you played the game'. This preference becomes evident in Idyll 6, and is strengthened in Idyll 7, with the point of tempering an ambition whose aim is to surpass.

Rivalry or competition with the avowed purpose of conquest can be destructive to individuals and to relationships. Again we might recall the scene in the goatherd's bowl in Idyll 1 where the two lovers labor in vain with hollow eyes for the attention of the girl while she regards now one, now the other; or the hostility that needs external arbitration in the whole of Idyll 5. Rivalry in love is particularly disconcerting, because there is enough doubt and anxiety just in trying
to secure the glance of the beloved without the complication of an added distraction. Theocritus' sentiments bear repeating: he calls such business frustrating or fruitless.\textsuperscript{10} The foolishness of lovers is such that they believe that anything they do to win the eye and the heart of their desire actually can prove efficacious of their intention. The scene of the lovers in the goatherd's bowl, the fine but ineffective paraklausithyron in Idyll 3, the night-long labors of Theocritus' friend Aratus, hinted at in Idyll 6 and presented in more detail in Simichidas' song in Idyll 7, strongly indicate how futile such efforts are.\textsuperscript{11} There is no cause and effect relationship between a lover's gifts and songs and the occasional achievement of his goal: if it happens, it happens for entirely different reasons. The only example of success observed in these seven Idylls is that of Aegon in Idyll 4, as related by Corydon and envied by Battus; but it should not be forgotten that Aegon is the owner of the herd. In this case only indirectly do his actions bear fruit—that is, his work to accumulate a herd is crucial for success, not any love-tokens he may have brought.

This fruitlessness is only part of the humor that we as objective observers enjoy; the rest of it derives from the foolishness of discarding the certainty of security and gain for something as intangible and ephemeral
as love. In this Idyll Theocritus brings the action around to the realization of the enjoyment of security and gain. In Idyll 1 Daphnis bids farewell to Nature and its abundance, cursing it in reverse, as it were, by bitterly asking that pears grow where pears do not, violets where violets do not, etc., thus increasing his feeling of loss of the enjoyment of Nature's abundance. From Daphnis loss because of love, Theocritus has worked his way through the Simaeathas loss of contentment in Idyll 2, through the change from love to personal contentiousness in Idyll 5, to the combination of both themes in Idyll 7, where the contrast between the profusion all around of natural delights and the concentration of attention by Comatas and Lacon on their difference and quarrelsomeness shows that the greed and avarice of human beings effects loss of the very things that they are reaching for. The three travelers of the poem are surrounded by evidence of Nature's bounty both on their journey and particularly at their destination, where the poem ends with a sensual and mythological advertisement of the wine, almost as if it were being rolled around in Simichidas' mouth as he praises it; and while they travel the appearance of Lycidas necessarily provokes a number of comments about competition and love, followed by the presentation of a symbol of friendship.
The advance that Simichidas and Lycidas have made over the examples of the previous Idylls, excluding Idyll 6, which demonstrates the same sort of idea, is that their songs about love are objective, even self-ironical; the difference in approach between Idyll 6 and 7 is that in the former the two herdsmen sing about another's plight, whereas in the latter the two herdsmen include themselves in their song. Lycidas talks directly about his own love for Ageanax, but progresses quickly to the repose he will enjoy when Ageanax is gone and to the wish that Comatas were alive in his time so that Lycidas could hear his sweet song; he has forgotten all about Ageanax and realizes that song and poetry not only produce more pleasure of themselves but also help distract from the pain of love. Simichidas' song only briefly mentions his enthusiasm for Myrto, then moves immediately to Aratus' problem, for the solving of which no less than Pan himself is summoned—but if he does not aid, an amazing series of curses will be hurled at him. Both Lycidas and Simichidas reflect a belief that love is better left to song than to practice.

Since Pan and Daphnis are treated thoroughly in Idyll 1, which introduces the bucolics, and are the mythological examples, divinely and heroically, it would be natural to expect to find some use for them at the
end of the heptad. We can observe in Lycidas' song a reference to the love of Daphnis for a girl named Xenea, his wasting away, and Nature's lament for him, to be sung by Tityrus; Simichidas' song responds to this with the plea to Pan for aid, unless he wants to be flogged with squills, etc. Particularly in Simichidas' song, then, do we notice that he is not fully in earnest in effecting real success in love for his friend Aratus; for, after invoking Pan to lay Aratus' love in his arms unsummoned (7. 103-104) and working in curses of potential flogging and uncomfortable weather condition if he doesn't cooperate (7. 106-114), Simichidas abruptly switches his prayer to the Erotes that they wound the object of Aratus' affection (7. 115-119), and finally, again abruptly, he advises Aratus to forget about the matter and to let his apparent rival have the trouble of the numbness and pain that love brings all to himself. Instead, he suggests, "let us be concerned with peace and quiet (ἐμμίνο δ' ὀσύχια τε μέλοι) as well as a hag whose spitting thrice will keep the ugly (τὰ μή καλά) away (7. 126-127). Lycidas will want to enjoy himself surrounded by rural luxury with wine aplenty, a warm fire, beans for roasting on it, and sweet-smelling herbs to deodorize the place, and listen to Tityrus sing of Daphnis; Simichidas will want a similar peace from the problems of love, since
ultimately Pan cannot do much to bring Aratus' love to him. From Pan to Battus, and Daphnis to Aratus, all are rendered helplessness by love, so it is best to avoid it and to occupy one's time in song and leisure. Simichidas' wish that they care for peace and quiet signals the end of his song, points to the end of the poem, and suggests the final and efficient cause of the end of the heptad. Lycidas gives Simichidas and his crook (lagōbolon) as he had promised and departs toward Pyxa. Simichidas and his friends find themselves reclining and enjoying the fragrance and softness of rushes and vine-leaves, while listening to the chorus of Nature and drinking vintage wine. This is, as it were, the living end. Theocritus, thus, brings us to the end of his little seven scene presentation.

But there is one matter which remains for consideration and which relates to the identification of Simichidas and Lycidas. This Idyll 7 has sometimes been thought of as a mascaraude bucolique, in which each of the personages ought to be identified with some poet of the day. There is a definite sense, felt by most, that Simichidas is Theocritus; and this may be justifiable. But it would be better to say instead of 'Simichidas equals Theocritus' (which then encourages scholars to try to establish the identities of Lycidas, etc., and tends to obscure the impact of the poem)
that Theocritus identifies himself with Simichidas, i.e., he simply uses Simichidas as his voice in the proceedings, without necessarily meaning to make definite references to other known poets in the other characters. It is possible to imagine that he did include material which would be recognizable of the poem, especially in terms of the symbolism of Lycidas and his staff which he gives to Simichidas. The latest contention (and actually quite attractive if the premise may be assumed) is that of F. Williams, who discovers Apollo in the character of Lycidas. It would be better to take Theocritus at his word in the poem when he says Lycidas is a goatherd, and cannot be mistaken for anything (or anyone) else (7. 10-19, especially 13-14). It is true that the presentation of his epiphany on the scene is reminiscent of theophanies in Homer. But ordinarily the person to whom a god has appeared realizes the fact, at least eventually; there is, however, no suggestion of such a realization in this poem. Furthermore, Pan would be a more logical and fitting choice, because then the act of giving the staff to Simichidas would parallel the exchange between Daphnis (the inventor of bucolic song) and the pastoral Pan mentioned at 1. 128-129, and would contribute to the sense of fulfillment already present at the end. Though Apollo does have pastoral connections and is the patron
of poetry and music, Pan is the god most closely associated with the pastoral world. More importantly his goatish features would tie him more naturally with goats than any known feature of Apollo would; and Lycidas is described in terms of the goatish. Williams also labors mightily over the use of the patronymic as reminiscent of Homer: he sees in Lycidas a reference to Apollo Lykios. But it should be mentioned that in Idyll 1 when Daphnis is calling Pan his lord to come to Sicily, he mentions as Pan's haunt the Lycaeus range of mountains (1. 123). This would make it natural for him to be called 'Lycidas'. It is also more likely that Pan would appear on the scene at that time of day: it is noon (μεσαυριον, 7. 21) and the noise of the travelers is noticeable (7. 25-26); and at 1. 15-16 the goatherd does not want to pipe at noon (μεσαυβριον) for fear of disturbing Pan who has probably returned from the chase to rest. Here at 7. 21 either he has been awakened by the road-noise or is just on his way to rest. If it is Pan, one may wonder, then, why he turns to the left, when he leaves Simichidas, toward Pyxa, where a shrine of Apollo is located. He may have wished later to engage in a singing contest with Apollo, tempering it in accordance with his remarks on inferiors' challenging their superiors, having learned his lesson too. In any event, Lycidas does not have to be Pan,
but it would be natural if he were; and his presence would contribute to the completion of the heptad, just as that of Athena opens and closes the action of the Odyssey for Odysseus.
NOTES ON CHAPTER VII, pp. 91-106

1 Theocritus says it in this order. Perhaps this has led some (e.g., Bignone, Legrand, Wendel) to believe, against Theocritus' own words, that Lycidas was not actually a goatherd. More recent interpretations (e.g., by Giangrande, Williams) want to make him someone who would be a goatherd by avocation, like Apollo. This kind of approach has some attraction. See below p. .

2 τάχ᾽ ὠπερός ἄλλον δύνασθ (7. 36.) This will be an important statement regarding the benefits of competition.

3 See above, Ch. 6, pp. 84, 85.

4 Though Simichidas is, in effect, Theocritus; but see below, p. 99.

5 See 1, 136. Owls do not have good songs, while nightingales do.

6 See 5. 23, 29, 136-137.

7 Labor in vain (ἐτώσια μοχθίζοντι).

8 The question of whether to write lengthy epics like Homer's, or to admit his superiority, was a running battle of the time, championed respectively by Apollonius Rhodius and Callimachus. In the eyes of Callimachus, and presumably Theocritus', the pretenders seemed quite ridiculous.

9 Cf. Aristophanes' Frogs, Ecc., Thesm., and Terence's Andria, Eunuch in the prologues; also cf. Euphron fr. 494 (iv), 15-16, where it says that there is no difference between a cook and a poet.

10 ἔτώσια μοχθίζοντι (1. 38.)

11 Cf. Id. 11 where Polyphemus expresses a more mature understanding of these matters, and Id. 6 where he does not. See above, p. 85.
Love in these terms, then, is basically a form of avarice—that is, wanting something, be it goods or persons. The middle class attitude favors goods over persons.

It may be a symbol of acceptance into poetic circles, which would not be incompatible with my quest for comic material.

The song is interesting also in showing the range of Pan's worship from Ethiopia to Thrace, as well as what disgruntled cultists could do to demonstrate their disaffection with the cult-divinity.

This is the third different story of Daphnis that Theocritus employs.

Remember that Lycidas smelled of fresh rennet and was dressed in a goatskin, which tends to be noisome to the nose.

See Gov, 2, pp. 129-130.

It should be mentioned again that all of the Idylls of the heptad are given in personis, except Id. 6 which is spoken by the poet.

E.g., Lawall, op. cit.

F. Williams, op. cit.
CHAPTER VIII

THE BUCOLIC COMEDY OF THEOCRITUS

There are several other matters that relate to the strong tie between Theocritus' bucolics and the comic; but since a more extensive discussion of them than is possible in this treatment would be required to do them justice, except for a few brief comments I shall pass them by. In short these elements are: 1) the part that the Doric dialect plays in the comedies of Aristophanes; 2) the impact of the use of Doric by cultured men against the Attic preeminence; 3) the extensive Klangwirkung of Theocritus' poems with the plays of Aristophanes and with the comic also to be found in later Roman comedy; 4) the connections between the animal figures of the satyr-plays associated with tragedy and the comic and bucolic traditions; 5) the full impact of Euripides on the comic dramatic scene and the middle-class world of later Greek culture; 6) the contribution that tragedy makes to the dramatic, sometimes very specifically, in these seven poems, and 7) the notion of the antiheroic which describes much of the Hellenistic production.
In particular the use of Doric by several of the Hellenistic poets in their poetic offerings in the face of the comic effect produced by the use of the same dialect in Attic comedy may be an introspective anti-heroism indulged in by these poets; or it may be a deliberate attempt to provide the "counter" culture with respectable credentials (as if it needed any); or it may even be both. It would be too lengthy and distracting to attempt a study of the possibilities at this point. Theocritus' use of Doric in the demonstrably comic environment of bucolic suggests a deliberate attempt to add to comic effect. It cannot have escaped an educated man's attention that the use of Doric in sophisticated poetry would strike many as incongruous.

The use of animal costumes in the satyr-plays of tragedy clearly suggests a common origin with comedy and bucolic; and since Euripides' Cyclops is our only fully surviving Greek satyr-play, the two subjects are easily connected and require more extensive discussion elsewhere. The use of animals qua animals along with humans qua humans in artistic creations is in itself incongruous and therefore usually to be understood as comic. ⁴

In the present discussion, however, I have con-
centrated on the comic common-place of love as the focus
of the dramatic presentation of Idylls 1-7, and the
external structural contribution from both the animal
choruses of Old Comedy and New Comedy's movement from
actual reality to desired reality, and from the so-called "quantitive" parts of the structure of comedy. By
using the most appropriate dramatic terms to identify
each of the seven poems, as Table 1 illustrates, these
seven Idylls might be organized into a sort of comedy.
I offer this proposal of considering these seven poems
as dramatic constituents of a new kind of poetic comedy
not necessarily as my conclusion but as an object of
future study based on my interpretive approach to
Theocritus' bucolics. More work on the contribution
of dramatic structure to the poetic operation of a group
of new poems is necessary before more firm stands can
be taken; it would also help if our knowledge of the
ideas and terminology of Hellenistic dramatic criticism
were fuller.

What I can do, however, is to describe the
material of Idylls 1-7 in terms of their effect in
looser dramatic structure, based on the comic framework
of variation on themes, especially as it deals with the
comic elements of love and rivalry. One more quick
view of the major points of my discussion may be useful.
TABLE 1

DRAMATIC STRUCTURE

Prolog
Scene 1-bowl (3 scenes), 1-63
Scene 2-death of Daphnis (flashback), 64-138
Scene 3-exchange of gifts, 139-150
Scene 4-dancing of animals, 151-152

Monolog
Scene 1-mixing bowl, 1-63
Scene 2-cause of illness (flashback), 64-145
Scene 3-the present emptiness (no exchange; no dancing), 146-162
Scene 4-farewell to the stars, 163-166

Komos
Scene 1 RENDERING OF HERD TO TITYRUS, 1-5
Scene 2-to (or at) cave, 6-51
  Part 1-love tokens (expectancy), 6-39
  Part 2-mythological precedents (misunderstood; despair), 40-51
Scene 3-Self-rendering of herdsman to wild animals in despair, 52-54

Agon 1-Crisis
Scene 1-Inert lover vs. practical herdsman, 1-37
Scene 2-perceptive herdsman vs. wretched friend, 38-57
Scene 3-envious herdsmen vs. successful master, 58-63
Scene 4-cavorting of animals; warning, 46-57

Agon 2-Stasis
Scene 1-thievery projected, 1-19
Scene 2-Comatas over Lacon, 20-85
Scene 3-Lacon over young boy, 86-137
Scene 4-cavorting of animals; warning, 138-150

Exodos 1-Anagnorisis (Remedy of love)
Scene 1-Daphnis and Damoetas, 1-5
Scene 2-Polyphemus described, 6-19
Scene 3-Polyphemus answers, 20-41
Scene 4-exchange of gifts; harmony, 42-46

Exodos 2-Anagnorisis (Remedy of conflict)
Scene 1-travelling companions, 1-20
Scene 2-Lycidas and Simichidas, 21-127
Scene 3-farm, quiet, cornucopia, 128-142
Scene 4-gifts enough for all: harmony, 142-157
The evidence points to a likely predisposition toward the comic in Theocritus himself and in bucolic considered in its more primitive aspects. First, there is the evidence of Theocritus' early connections with Sicily, the historical home of Greek comedy and mime. Second, there is the strong Doric element, also related to Sicily, to be found in comedy, mime, and Theocritus' bucolics. Third, there is the vast and profound influence on Theocritus of Homer, whose Odyssey with a Sicilian locale for several of its episodes and the characterization of the clever and hungry Odysseus provides a warm seed-bed for some of the features of comedy, particularly food, and cooking and an interest in women, that will come to dominate the thought of New Comedy. Fourth, and more specifically, there is the strong connection between the use of animal costumes and activities of early and Old Comedy and the audible use of animals, both domestic and wild, in the bucolics, as well as the employment by some of the herdsmen of animal pelts for clothing. Fifth, the use of variation on themes and of episodes, and the movement from conflict to discovery and resolution in the seven poems suggest structural connections with both Old and New Comedy. And sixth, the arrangement of the poems in terms of poetic competition and the statement of literary
criticism are reminiscent of a favorite theme of comedy. This predisposition to the comic leads to a more ready acceptance of the notion that Theocritus was largely inspired in his bucolic poems not only by a comic wit of his own, but also by comedy itself. This inspiration (though certainly not exclusively comic) comes from both Old and New Comedy, directly and indirectly. Theocritus is indebted to New Comedy in particular, since it was close to or even contemporary with the hellenistic period in time and spirit. This debt is largely that of the foolish lover who cannot perceive where reality lies but imagines the most incredible things, for example, that looks make the difference or that he is good-looking, or that in spite of the deafening silence from the object of his affection, yet she clamors for his love. In addition to this conceptual debt Theocritus employs more specific comic elements, for example, the use of animal choruses and obscenity (more akin to Old Comedy), enjoyment of recipes, menus, and grocery lists and festivals (more akin to New Comedy). The choruses of animals are used both in the strict sense of dance-groups, which is exemplified by the skipping and gamboling of the various flocks and herds, and in the wider sense of song, which is exemplified by the lowing of the cattle and the songs of the various birds, frogs, and insects. These animal
choruses intrude usually at the end of the individual Idyll, but sometimes within (as in Idyll 4 and in the song of Thyris in Idyll 1); and in addition to providing a technically dramatic factor of unification they serve to point up the contrast between the unstable, anxiety-ridden lives of the herdsmen and the secure, programmed lives of the animals. With Idylls 6 and 7 the activities of the herdsmen are brought significantly closer to the happiness and peace which is depicted as so obvious and natural among the animals. In the following tables the progress of the pastoral drama, and the contribution of each Idyll to it, can be perceived more clearly.

TABLE 2
GNOMIC SCHEMA

First Theme: Love (and implicit conflict)

Idyll 1-If a man resists Love himself, he is doomed. Daphnis, the hero of herdsmen, whose model and prototype is Pan himself, shows the folly of the struggle by dying without victory and without sympathy. The poem operates basically with two conflicts: 1) between the goather and Thyris and 2) between Daphnis and Love.

Idyll 2-If a woman falls in love, she will suffer, as Simaetha. If a man resists a woman, he is doomed, as Delphis. The woman has an advantage over men in that the forces of Nature are feminine and more responsive to her prayers, whereas the man is left to his own devices, as the rest of the
Idylls show.
The poem operates basically with two conflicts:
1) between Simaetha's love and her hate and
2) between Simaetha and Delphis.

Idyll 3-If a man seeks love, he is doomed.
The goatherd in the poem is the typical lover, unphilosophical, drawn to Amaryllis like a moth to the destructive flame.
The poem implies a conflict between the goatherd and Amaryllis: her resistance to him calls forth his song.

Second Theme: Hostility (implicit in the agon)

Idyll 4-Love aggravates other relationships.
Battus in love is out of touch with reality, in contrast to Corydon who is realistic.
Inadequacy in one area seeks to be compensated in another; a heterosexual affair is now dead.

Idyll 5-Conflict arises where real egalitarianism is absent. Lacon, a younger shepherd, challenges Conatas, an older goatherd; the argument requires external arbitration.
Homosexual love between them: an implication of dominance by one and submission of the other.

Idyll 6-The remedy of love is song—with illustration.
Daphnis and Damoetas seem to have solved their own problems in regard to love and hostility, as they sing objectively of Polyphemus who in turn is piping away his frustration.
Rivalry between the two herdsmen is lacking, mutual pleasure is provided. By singing about another's love they place themselves above the problem.

Idyll 7-Genuine comradeship permits mutual benefit instead of mutual irritation. Devotion to and poetry about love rather than involvement in love channels the pain off harmlessly.
Lycidas and Simichidas pose a nominal contest, but end in the friendship of the Muses with Lycidas' staff as token.

Put in a more simple sketch it appears thus:
These foregoing Tables should not distract from the appreciation of the individual Idylls as individual pieces, nor should any of the seven poems be thought of as unviable apart from the group. What does unite them and permit such an analysis as I have undertaken is the almost uniform organization of each Idyll into four scenes each, of similar character and function, and the constant and varied use of the dominant themes of love and competition all couched in bucolic terms. Even Idyll 2, which is strictly speaking not a pastoral poem, can be organized along the same lines as the other bucolic ones; it also plays upon the themes of love and competition and contains many more than coincidental connections with pastoral matters. Furthermore, it provides a necessary view from the woman's side lest anyone should

TABLE 3

GNOMIC SCHEMA 2

Idyll 1

Idyll 2

Idyll 3

Idyll 4

Idyll 5

Idyll 6

Idyll 7

{ Love (and conflict)

} Overlap of character

{ Hostility and Frustration

} heterosexual homosexual

{ song

} comradeship


think that the world is inhabited only by men.

What is most striking about Theocritus' bucolic poems is their dramatic quality, their naturalness and the comic or ironic touch—this is typically Greek, and reaches back to Homer. His organization of traditional material into a new and engaging art-form with such success in artfully concealing art is also typically Greek. Though more study and analysis can be made on this topic, in terms of the comic and the dramatic these seven poems illustrate the theme of the folly of love in several different ways while being organized along the lines of debate (a standard comic device) frequently in the framework of literary competition and criticism (another comic device). The seven poems also hang together in a very technical way through the use of the "choruses" of animals in the poems (or as in Idyll 2 the mute "chorus" of the moon and stars). Love is described as a very savage and formidable creature, resistance to or acceptance of whom is always troublesome and frequently deleterious. Gods, heroes, and ordinary men alike are affected by him. Life is further complicated by rivalries and competition, either for the love-object or for other laurels, as esteem in literary circles. Theocritus combines both not unnaturally. Unlike, however, the typical comedy
in which the problem of love is resolved by letting the lovers unite with the blessing of society, Theocritus' bucolics show the way to solving the problem with the only remedy known to man and gods alike: the herdsmen turn to song about love, rather than continue to pursue the objects of their affection. Further, rather than reaching a conclusion about who is the best singer, Theocritus presents the herdsmen finally as harmonious and relinquishing their claims to superiority, instead singing for mutual profit and enjoyment. In practical terms, of course, this harmony and peace cannot last forever if it can exist at all. The view is ideal in the same way that the end of a comedy is ideal—that is, not as already existing, but something for which to aim. Even if such a harmony cannot last long, every contribution to it is useful and commendable.
NOTES ON CHAPTER VIII, pp. 109-119

¹These can be found throughout Gow's commentary.

²But see above, p. 13.

³E.g., the marked similarity between Daphnis and Aeschylus' Prometheus, and Simaetha and Euripides' Medea.

⁴Compare the mileage achieved from animals in the modern television program Hee Haw. Also in terms of country music it should be noted that singing of "blighted" love is a common place and probably a natural matter.


⁶This is a novel idea, and there is no recorded evidence of actual performance of these poems on a stage. The graphic reality and dramatic nature of the bucolics, however, seem almost to demand presentation on some sort of stop.

⁷As for the matter of rivalry, the use of opposing views in terms of literary criticism is almost exclusively comic. Cf. Aristophanes' Frogs and Terence's prologues.
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