

THEOKRITOS' IDYLL XXII: A SYMPATHETIC STUDY

by

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B.A., University of Cambridge, 1973

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in the Department

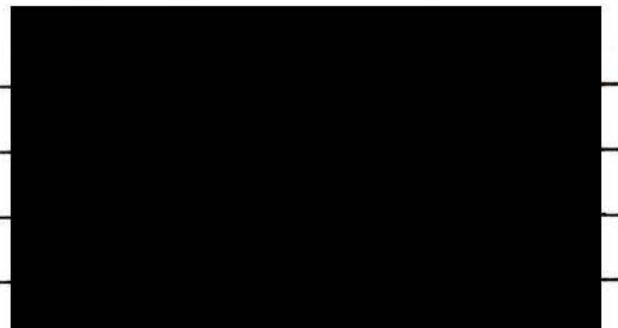
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UNIVERSITY OF VICTORIA

August 1975

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Abstract

This thesis is fundamentally a literary commentary on Theokritos XXII, a hymn addressed to the Dioskouroi. A.S.F. Gow has suggested that the poem was perfunctorily put together in its present form from various pieces which Theokritos had written previously, and that the problems of the second half are attributable to carelessness. In order to refute the accusation of poor workmanship I treat the poem as a whole, working through it from beginning to end. The hymn falls clearly into four parts: 1) Prologue; 2) Polydeukes narrative; 3) Kastor narrative; 4) Epilogue. One chapter is devoted to each.


The first chapter acts as a general prologue to the thesis. Examples from the Hymns of Kallimachos are used to illustrate the attractiveness of the genre to poets of his school, as well as to underline the literary disingenuousness of the Hellenistic use of traditional form and the general amorality of their treatment of mythological material. In XXII Theokritos is using the elements of the genre as an effective frame for his small-scale Kallimachean poetry. His prologue serves a functional introductory purpose but is also developed in its own right. The storm-scene contains writing which is most polished and artful.

The second chapter treats Theokritos' attractive narrative of the boxing match between Polydeukes and Amykos. It is prefaced by a brief discussion of the relationship of this account to the story in Apollonios. No firm conclusions can be reached about chronology: I offer in passing the hypothesis that Theokritos' treatment came first, and that the related Id. XIII was a retaliation against the version in Apollonios' Argonautica.

Comparison with Apollonios' more serious, epic account is used throughout the analysis of the episode to highlight the essential lightness of Theokritos' comic-dramatic treatment, and his innovative and perfectly controlled narrative technique. Polydeukes is a Kallimachean hero: his techne and polish triumph over uncouth brute force. The story presents what is fundamentally a humorous lesson in manners and should not be read too morally.

In the third chapter I attempt to combat the moral criticisms normally levelled at Theokritos' presentation of the Dioskouroi in his unusual version of the story of the Quarrel with the Apharidai. Lynkeus' long speech is a markedly rhetorical presentation of his case, and Kastor must have replied to it with some defence of the Dioskouroi's behaviour. The beginning of his speech seems to have disappeared into a commonly accepted lacuna. The stylistic flatness of the narrative seems to me more worrisome: there is a marked difference in tone between this episode and the previous one. I suggest that the Kastor narrative is designed to balance the Polydeukes narrative closely and that they proceed from opposed 'premisses' - 'differentiation' in the first case and 'balance' in the second. Lynkeus and Kastor are evenly matched in word and deed. This shapes the narrative method applied to the Homeric-style duel.

The fourth chapter contends that the poem's epilogue contains not an extraordinary carelessness but an extraordinary deliberateness. There is no way round Theokritos' patently false statement that Homer honoured the Dioskouroi in the Iliad. Theokritos must be saying this in order to emphasise the very opposite. He is concerned at the close of his poem to distinguish himself clearly from Homer, thus underlining his Kallimachean allegiance. There are things about XXII which remain perplexing, but we can discern a guiding literary purpose throughout it.



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Acknowledgements

I would like to express sincere thanks to the members of my supervisory committee, Professor D.A. Campbell, Dr. D.L. Jeffrey, Dr. S.E. Scully and Dr. P.L. Smith, for all their help, and particularly for their readiness to meet my unreasonable schedule. I owe an enormous debt to Mrs. Nancy Nasser who typed all this: her patience and good humour in the face of such an awful task are almost beyond comprehension.

I have had a very profitable year in Victoria and am most grateful to the University for the generous Fellowship which made it possible.

Finally a tribute to David and Cynthia Campbell, who are two of the kindest people in the world.

To J.K.

γλυκεῖα δὲ φρῆν
καὶ συμπόταισιν ὀμιλεῖν
μελισσᾶν ἀμείβεται τρητὸν πόνον.

Pindar: Pythian VI

Unless otherwise specified, references throughout text and notes to 'Gow' and 'Dover' are to:

A.S.F. Gow, Theocritus, edited with a translation and commentary in two volumes (Cambridge, 2nd edition 1952), Vol. II, Commentary; and

K.J. Dover, Theocritus, Select Poems, edited with an introduction and commentary (London, 1971).

I: PROLOGUE

This chapter will discuss in detail the passage which Theokritos uses as a prologue to XXII, but it will also serve as a general prologue to the study of the whole poem.

1) Theokritos is adopting the hymn genre in XXII: we should therefore sketch briefly the tradition he was using and the literary background against which he was using it. 2) Turning specifically to Theokritos we can define at the outset the problem which XXII presents, before looking at his structural use of the form as it is set up in the prologue. 3) Finally we can discuss the functional and poetical merits of the prologue itself (1-26): Theokritos proclaims in formal hymn fashion that he is celebrating the twin sons of Zeus and Leda; he develops a passage on their shared function as saviours of sailors in distress, then announces his intention to hymn each brother separately.

The Literary Hymn

Theokritos XXII belongs to the distinct literary genre of the hymn; we should begin by placing it briefly in its context.¹

The very origin of the word 'ἕμνος' is obscure, and the roots of the genre are buried deep in religion. Fundamentally the hymn was an honorific address to a god, designed to influence the deity to accede to his worshipper's request, the second element of the hymn. The address itself, the reverent invocation of the god by his right names and titles, was an important part of the whole.² Between the formal address and the request often appeared a third element, which Ausfeld has called the 'pars epica'. This was an attempt to sway the deity, perhaps by a reminder of offerings made, or of help given by the god on a previous occasion; or by a flattering account of his power (with the implication that it would be an easy thing for one so mighty to grant his worshipper's request). This recital of the aretai of the god became an important part of the hymn.³ In ritual hymns it tended to become no more than an endless list (e.g. the Orphic Hymns); but it also lent itself to the rich development of mythical material. "Solche Erzählungen von den Taten der Götter lösen sich später von ihrer Ursprungsstätte, dem Kult los. Die Gestaltungskraft der Dichter schuf aus den Göttermythen Gesänge...."⁴ So developed the kind of hymn which concerns us here, literary rather than devotional in purpose, a vehicle for the narration of myths about the gods.⁵

1) The Homeric Hymns:

Our earliest examples are among the so-called Homeric Hymns, a collection of thirty-three pieces of various date and provenance, and of diverse nature.⁶ They divide themselves basically into two groups, the short and the long. The circumstances of their performance have been much disputed: the most

reasonable view is that they were composed for rhapsodic festivals, and that the shorter addresses had the function of a prooimion (a generic term used of the hymns, cf. Pindar Nem. II.1; Thuc. III.104), or prelude, to a longer recital, while the long hymns were independent compositions.⁷ It is the nature of the longer, fully developed hymns which interests us at present. The 'pars epica' was the *raison d'être* of these pieces, and while they began and ended with formulae of address and farewell, the personal relationship of singer to god tended to disappear before the emphasis on the narrative.⁸ Birth legends might replace simple genealogies (cf. H. Hom. 6, 18, 28), and episodes from the god's life were narrated to illustrate his aretai, and to entertain an audience. Lesky speaks of these hymns as popular 'sub-epic' poetry.¹⁰ Indeed it is important to stress that these poems belonged essentially to the epic tradition, as their collective name and their use of Homeric language and hexameter attest. They provided myths about the gods to be told alongside stories of the heroes of Troy.

ii) The Lyric Poets:

The hymns written by the lyric poets are a sad loss, especially those of Alkaios. Tantalising fragments remain, including, happily, pieces of a storm scene from a hymn to the Dioskouroi (Alk. fr.34a LP). In the hymn to Hermes (Alk. fr.308 LP) the poet implies that he is honouring the god simply for the sake of writing a good poem ($\sigma\epsilon\ \gamma\acute{\alpha}\rho\ \mu\omicron\iota/\theta\epsilon\acute{\omicron}\mu\omicron\varsigma\ \delta\mu\upsilon\eta\nu$). We might guess that the lyric poets also made good use of the more subjective form of the hymn, which closed with a private 'Gebet' (cf. Sappho's fr.1, a very personal prayer to Aphrodite, not strictly a hymn but close to it.). Pindar's odes in honour of athletic heroes give us some insight into a creative lyric response to the rigorous formal requirements of a similar genre. The conventions are not allowed to cramp the poetry.

iii) Kallimachos:

Our next examples of the literary hymn bring us right up to the Hellenistic period, to the six hymns of Kallimachos, a poet whose literary ideas were immensely influential upon Theokritos: they make an illuminating background for the discussion of Theokritos XXII.

It was once assumed that they were written as functional hymns,¹¹ but it is now generally accepted that their purpose is purely literary: it is difficult to imagine them being performed as part of a genuine ritual. Some of them, however, the three "epiphany" hymns II, V and VI, are designed to recreate a religious experience. Hymn II to Apollo is the most effective of these: it opens right in the middle of things, in an atmosphere of excitement and expectancy which is most skilfully evoked and stage-managed by the poet. The Hellenistic poets in general, seem to have been much interested in the nature of a simple, direct relationship to the gods of mythology, something which they could not achieve themselves. They filled the gap by power of imagination.¹²

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The Kallimachean hymns are indeed very learned, literary creations, and what we must remember is that they were aimed at a very particular audience - readers who were sophisticated and scholarly, and who could be expected to enjoy the learning behind the poetry.¹³ Such writing depends very much upon an interaction with a reader who can pick up abstruse allusions and comprehend learned jokes.¹⁴ This can be a source of difficulty and misunderstanding to the modern reader: we must constantly wonder whether we are missing something.

But if the hymn genre gave ample scope for antiquarian erudition it also lent itself to the creative imagination - the other side of the curious Hellenistic paradox. Kallimachos' Hymns give many examples of the delight in story-telling for its own sake which we will find in Theokritos. He writes

about the gods of mythology with an engaging mock naiveté, and a detached humour of observation which is far more accessible to us than his learning. As Bruno Snell has said, writing of the "post-philosophical exhaustion" the symptoms of/age, the Hellenistics "have no use for the universal in poetry, ... so they devote their special attention to details."¹⁵ The stories bear little moral load, and this is generally true of the writing of the period. Situations rather than actions draw Kallimachos' talents: in Hymn VI for instance it is the social embarrassment caused to Erysichthon's parents by their son's ravenous appetite, rather than the justice of his punishment, that interests the poet.

It is in keeping with the extreme self-consciousness of the Hellenistic poet that the writer should come to the fore in these hymns, as in the 'subjective' style of hymn distinguished by Wünsch.¹⁶ The poet commands the form from within it, and manipulates its conventions for his own purposes. We can take an example of this from Kallimachos' first Hymn, which begins in a briskly conventional way, pin-pointing Zeus as its subject, and arriving in line 4 at the traditional rhetorical question "How shall we sing of him, as Diktaios or Lykaios?" The ground then slips away as Kallimachos pretends that he has really met an impasse; there are conflicting traditions of the god's birth in Crete and Arcadia. Zeus himself is asked to settle the question and replies with laconic majesty, "Cretans are always liars". Kallimachos picks this up elegantly and moves on. If we read these words as Zeus' we have something unprecedented in conventional hymn. Even if we do not, the deftness of Kallimachos' manipulation of his form is apparent, as well as its fundamental disingenuousness.¹⁷ On another occasion he makes rather more serious use of the traditional closing prayer to say something about poetry: the epilogue to Hymn II adds another important Apolline literary image to the list of Aitia fr.1. We shall find Theokritos speaking out in very much the

same way in the problematic close to his hymn to the Dioskouroi, Id. XXII.

Theokritos and the Hymn: Id. XXII

1. The Problem of the Hymn

The problem of XXII can be aptly defined at this point, against the background of the genre, for the general feeling is that Theokritos fails to obey satisfactorily the requirements of the form he has adopted.

i) The fundamental purpose of the hymn, as we noted above, was to honour a god, with or without ulterior motive. The purpose of a literary hymn was also to tell a good story. The first half of XXII fulfills these requisites admirably, but does the second? Does Theokritos in any sense 'honour' the Dioskouroi in the narrative he dedicates to Kastor, or does he in fact cast a very poor moral light over their behaviour? Critics have unanimously inclined to the latter view. We must try to decide whether this is right or not. Or at least we must seek a reason for Theokritos' treatment - is it just an error of judgement, or is he doing something deliberate? And if the latter, then what is he doing?

ii) The second problem of the poem concerns Theokritos' exploitation of the closing formula of the hymn to say something about his poetry. His manipulation of the prayer section of the hymn is quite permissible, but what he actually says seems to be quite unacceptable. Again we must ask what he is doing in the epilogue.

Unless we can find some kind of answers to these problems we shall be unable to reject Gow's conclusion that, while in its first half Id. XXII contains "work as highly finished and successful as anything in T.," it is "as a whole a very unsatisfactory poem."¹⁸ We must certainly study it as whole, if we are to reach any valid conclusions. Theokritos has obeyed closely

the formal dictates of his chosen genre. Is the poem as balanced as its structure would suggest?

2. The Hymn-Form as a Frame

A useful way to approach Theokritos' choice of the hymn genre in XXII is to see it in the first place as a structural device, a self-contained package for the presentation of mythical material on a small scale.

It has been noted already that Kallimachean literary ideas were extremely influential upon Theokritos. In the view of the creative Alexandrian poets, poetry in their time was at a crisis point and had to redefine itself in order to survive. An enormous respect for the literary past, which was incarnate in the figure of Homer, was a built-in feature of the Hellenistic poets, but Kallimachos' sound argument was that despite this reverence, or rather because of it, poetry had to find untrodden paths (Kallim. Ait. fr.1.27f). It was to be, he insisted, on a limited scale, and governed above all by τέχνη (Ait. fr.1.17f.). It was over the most important question of form that he parted company with Apollonios Rhodios, who persevered with epic.¹⁹

Theokritos accepted these ideas.²⁰ He was a devotee of Kallimachos' slender Muse (Ait. fr.1.24), a practitioner of the small-scale poetry (ἐπὶ τρυφόν, Ait. fr.1.5) which Kallimachos urged against long continuous epic (ἐν ἄεσμα δὴννεχές, Ait. fr.1.3). Form then was of paramount importance for Theokritos. When it came to the treatment of mythological material it was particularly important that an episode extracted from an open-ended tradition should be made self-contained. This consideration in turn affected the choice and presentation of subject-matter. In Idyll XIII Theokritos has written a perfect demonstration poem. His treatment there of the story of Hylas appears to be a deliberate, critical rehandling of Apollonios' episode at the end of Argonautica I, and his main point against Apollonios seems to be that of form.

He chooses a relaxed address to his friend Nikias as his formal framework and thus gives the narrative a 'relevance', however contrived, as an exemplum of the power of love;²¹ the deliberate change in emphasis which this involves is allowed to shape the following poem.²²

From many points of view the hymn was an ideal vehicle for the Kallimaean purpose of treating old mythological material in a new way. Theokritos takes it up in XXII, and makes full use of its traditional elements to articulate his poem.²³ The high formality of the device used here contrasts with the disingenuous casualness of that in Id. XIII, while its fundamental purpose is the same (the two poems have interesting links - see Chapter II, pp.23-26 and n. 8). In the first part of the poem, Theokritos seems positively to exploit this formality as a foil for his very individual 'new' style of narration; in the second half it is rather as if he has allowed the uncompromising tone of the formal elements to govern that of the narrative.

3. Id. XXII

The prologue of XXII sets up the overall structure of the hymn. Let us look at this use of traditional elements before we turn to the content of the prologue itself.

ὕμνέομεν Λήδας τε καὶ αἰγυλῶχος Διὸς υἱῶ. (1)

The first line of the poem announces, in traditionally simple style, the poet's intent to write a hymn (here Theokritos, conscious of his form perhaps, varies the 'αἰεῖσθαι' or 'ἄρχομαι ἀείδειν' of the Homeric hymns); it also gives out the hymn's subject: the sons of Leda and Zeus. The repetition in line 4,

ὕμνέομεν καὶ δις καὶ τὸ τρίτον ἄρσενά τέκνα

serves to heighten the effect of formality. The actual phrase, "twice and for a third time", has troubled some (see Dover's discussion ad loc.; Gow lets it

pass, so one feels that it cannot be impossibly offensive). *ὕμνουμεν* is a laudatory word which is effectively reiterated in this context (compare "we praise thee, we worship thee, we glorify thee..."). It appears that the traditional farewell, *χαῖρε*, was sometimes three times said (cf. Pind. *Pyth.* IV.61 *χαίρειν ἑστρὶς ἀυδήσαιου*) and Theokritos is probably feeling an analogy here in his elegantly varied phrase. The Greek 'τρίσημακαρ' has also been suggested to me as a parallel expression. Once Theokritos has set up this triple scheme it is quite in his style to allow it to govern the threefold predication which follows, *ἀνθρώπων σωτήρας . . . ἕπλων θ' . . . νηῶν θ'*: the phrasing does not however depend upon this for its explanation.

In speaking of the aretai of the Dioskouroi, Theokritos concentrates on their shared function as 'saviours', and this leads him into an extended picture of a storm at sea (10-22). A similar description was the narrative substance of the Homeric hymn to the Dioskouroi (*H. Hom.* 33). With calm restored, Theokritos seems for a moment to be preparing to close with a prayer in the manner of his Homeric model: he makes a formal address to the pair in 23 and gives a round-up of their aretai in 24; but at line 25 he makes clear that his scheme is more complicated. The storm scene has been simply a preface; the twins are to receive each his own narrative. We can if we like see Theokritos exploiting within his full-scale hymn the traditional function of the shorter Homeric hymns as prooimia to longer poems (see p.3 above).

He deliberates in a very mannered hymnic fashion which of the divine brothers he should take first:

Κάστορος ἢ πρώτου Πολυδεύκεος ἄρξομ' αἰείδειν;

ἀμφοτέρους ὕμνέων Πολυδεύκεα πρῶτον αἰείσω. (25-26)

The artificially heavy repetition is designed to catch the right tone; it also gives enough emphasis to make a clear structural break between the pre-

face and the first narrative, and to establish firmly the pattern which will follow. Theokritos stresses that he will hymn both so as to include the second part of the poem as well, before he immerses us in his Polydeukes story. Once again he varies a hymn formula: this time it is a traditional close:

αὐτὰρ ἐγὼ σε πρῶτα καὶ ἐκ σέθεν ἄρχομ' αἰεΐδειν,
σεῦ σ' ἐγὼ ἀρξάμενος μεταβήσομαι ἄλλον ἐς ὕμνον.

(H. Hom. 9.8f; cf. 5.293, 18.11, 25.6f.)

Theokritos makes it work for him as a structural introduction.²⁴

This pair of lines is picked up formally at the transition from the first narrative section to the second (lines 135-136). The poet pauses to look back, "Now I have hymned you, anax", then forward, "I shall sing of you, Kastor...", before he proceeds. In the intervening narrative he keeps the hymn form in view with addresses in the second person to Polydeukes at 85 and 131f., and with an elaborate epic appeal to the Muse to tell him what happened next at 115-117. These last three lines in particular are a highly artificial poetic utterance. They are so traditional that they throw into relief for us the innovative elements of Theokritos' use of the genre: the dramatic stichomythia of 54-74 is, so far as we know, unprecedented in hymn narrative. The second narrative on the other hand shows no such signs of the tradition which encloses it (unless of course the poet put in a word between the speeches of Lynkeus and Kastor, in the section of the poem which has disappeared into a lacuna).

The end of the hymn is marked by an Epilogue (212-223), introduced by a conventional generalising moral.²⁵ Picking up his opening address, Theokritos makes his formal farewell to the subjects of his hymn - χαίρετε, Λήδας τέκνα (214), then takes advantage of the traditions of his genre to attach a personal request; he expands it into an extremely problematical reference to

his own poetry (see Chapter IV).

The Prologue Itself

We have already said something of the structural form of the prologue: we should now look at it in some detail as a piece of poetry.

Gow suggests that it was originally a separate poem, which has been briefly modified for its new position by the substitution of 25-26 for a prayer-ending, and possibly some other slight alterations. He views it anyway as an accomplished literary exercise, "a version in the Alexandrian style" of Homeric Hymn 33; elsewhere he says "it copies" the Homeric Hymn.²⁶ Neither of these is a particularly complimentary phrase. If we are to register a more sympathetic verdict we must consider (i) whether this passage, which is formally an introduction, does actually introduce anything, apart from a structural pattern; and (ii) whether "version" is a fair word for the poetry.

(i) The Prologue as an Introduction

The first thing which might fairly catch our attention in the Prologue is the lop-sidedness of the opening address to the Dioskouroi (2-3).²⁷ Kastor has nothing but his name, while Polydeukes has an elaboration of an epithet - φοβερόν ... πῶς ἐρεθίζειν (2), and is given the whole next line in an expansion of this phrase (3). At this juncture we might have expected a traditionally equal sharing out of aretai (cf. Il. III.237, see Appendix, p.110). The comparable line in H. Hom. 33 is to some extent the reverse: "Κάστορα θ' ἐπλόδαμον καὶ ἀμάμητον Πολυδεύκεα" (H. Hom. 33.3). There Kastor is connected with his horses, while Polydeukes has merely a general heroic epithet; there is no mention of his boxing in that poem. Theokritos however is looking

forward very clearly to his first narrative section. Line 3 focusses vividly on the detail of winding the hands with ox-hide thongs in preparation for a boxing match.²⁸ This scene is picked up exactly in the preparations before Polydeukes and Amykos begin their bout (81-82), with strong verbal reminiscence - χεῖρας (3), χεῖρας (81) (both first word in sentence); βοείαιον (3), βοείαις (80); ἱμάσιν (3), ἱμάντας (81) (both last word in sentence). The phrase φοβερὸν ... πῦξ ἐρεθίζειν (2) is a fairly aggressive one, and suggests that Polydeukes is a man who seeks out a challenge and is dangerous to tangle with. The narrative with which Theokritos honours him depicts him however as peaceable and civilised. It is Amykos who provokes the fight, though Polydeukes shows himself fearsome enough during its course. The note struck here suggests a more traditional respect for divine might and is picked up in the conclusion at 212 that "it is no light thing to fight against the Tyndarids".

At line 4, repeating his opening, Theokritos calls the Dioskouroi the ἄρσενά τέκνα of Leda, varying the phrase ἀγλαὰ τέκνα at H. Hom. 33.2. The adjective is simply a word of sex; that is, it means 'male' not 'manly'. Theokritos has perhaps chosen his phrase to make one think of Leda's female children, of Helen in particular, Zeus' daughter.²⁹ This is obviously only the merest intimation, but any preparation for her sudden appearance in the epilogue (216) is welcome. The connection of the Dioskouroi with Sparta (5) is a straightforward reference to the tradition, and supplies the place of birth conventional in hymn (cf. H. Hom. 33.4); it is picked up at 122 and 156.

At line 6 Theokritos turns to the brothers' shared function as ἀνθρώπων σωτήρας, a phrase he picks up, elegantly varied, after the storm-scene which acts as an exemplum, in θνητοῖσι βοηθοῖσι (23). We can see the intervention of the Dioskouroi to calm the sea and save men as a general parallel to Polydeukes' suppression of Amykos, whose barbaric violence was a threat to civi-

lised man (131-134).

We have explicit evidence of the relevance of the introduction to the rest of the poem in the next line, which lists four of the Dioskouroi's attributes in asyndeton -

ἑπὶ ἤσες κιθαρῖσταί ἀεθλητῆρες ἀοιδοί (24).

Theokritos leaves out their connection with the sea, which has had its full measure of attention already, and picks up the traditional horsemanship and athletics. With these well-known aretai he interlaces two not generally associated with the twins. It is difficult to explain the very prominent reference to lyres and songs in any other way than as preparation for the epilogue - φίλοι δέ τε πάντες ἀοιδοί/Τυνδαρίδαις ... (216), and for what Theokritos intends to say there about his poetry.³⁰ Here, at the end of the prologue, we are shown the approachable and benevolent side of the pair; they are the helpers of mankind, and attract affectionate gratitude (cf. ὦ φίλοι ἄμω, 23). When we emerge in the epilogue we have lost sight of their sunny side, and are warned merely not to provoke them (212f.) for they have incalculable and impulsive powers on their side. The emphasis on them both in the closing lines of the prologue (ἄμω ... ἄμω, 23; ἀμφοτέρους ὑμνέων, 26) is designed to establish them as a pair before each is hymned separately; they come together again in the epilogue (212).

We can then reasonably say that the prologue as an introduction looks forward to the rest of the poem, and in particular, with its emphasis on Polydeukes' boxing prowess and the nature of the Dioskouroi as friends of men, to the first narrative. But it is designed also to have a life of its own; it is carefully worked and has its own 'pars epica'.

(ii) The Prologue as Poetry

Immediately after his opening address, Theokritos turns to the shared

function of the Dioskouroi, and calls them saviours of men, of horses and of ships,³¹ setting each of the three protectorates carefully at the beginning of successive lines (6-8). With the mention of the ships, Theokritos moves the poem into a highly wrought picture of a violent storm at sea. Dover (ad 6ff.) likens it well to a typically Homeric simile: the poetry takes over, as it were, and the scene is developed in its own right. The Dioskouroi are temporarily lost from sight. This is the major departure from the treatment in H. Hom. 33, where the twins are kept absolutely central: the Dioskouroi are saviours of men when winter gales rage over the sea (H. Hom. 33. 6ff.); we see the sailors on the stern deck of their ship, calling upon the Dioskouroi in their need, with sacrifice of white lambs, while wind and wave wreak havoc (8ff.); then suddenly the Dioskouroi appear, darting wing-borne through the sky (12f.), and immediately they quiet the squalls and smooth the white waves (14f.), showing their sign (i.e. St. Elmo's fire), at which the sailors rejoice with relief (16f.). The piece is governed by the motif of prayer and answer, which suits well its hymn form. Theokritos' more literary creation is not concerned with religious affirmation. He makes no use of the apparition motif, which is the most vivid part of the Homeric Hymn (cf. also Alk. fr.34a), but concentrates instead on his descriptive vignette. The intervention of the Dioskouroi is 'seen' only in a half-metaphor (see below) but is none the less potent. Theokritos seems determined to achieve his effect through description, without distracting from it by drama. There will be enough of that in the ensuing narratives, which personalise each brother in turn.

Theokritos could well be using previous work in the storm passage, as Gow suggests; we cannot tell. Certainly a great deal of care has been expended upon it. The poet concentrates throughout on the Dioskouroi as saviours of ships: it is the ships that get into trouble (8f.); and when

the gods intervene, they haul the ships out from the depths of the sea, αὐτοῖσιν ναύτησιν (18) - a rather jingling phrase, 'along with their crews', as if the men are no more than hangers on. This minimising of the human element so much to the fore in the Homeric Hymn helps make the whole passage more 'cosmic'. Theokritos is free then to humanize the other participants in the scene. The ships put to sea 'defying the stars' (9); "βιαζόμεναι", forcing, is a word of wrong action; Thucydides uses it with 'νόμους' (VIII. 53), and as the opposite of δικάζομαι (I.77). Here the ships are acting hubristically, for the stars which give them their weather signs (8) represent the order of heaven. (In Alexandrian writings, and probably in Euripides too, cf. Helen 137, 1499; El. 990, 1347; Or. 1636, the Dioskouroi were placed among the stars, and Theokritos possibly means us to think of that here.) In a general sense the ships are provoking the gods, and deserve their punishment; yet even so the Dioskouroi are powerful to forgive and save (17).³²

As a result of their folly the ships meet with the χαλεποῖς ... ἀήταις (9) which become the main actors of the ensuing scene. The adjective is a good one for storm winds (cf. Il. XXI.335, Od. XII.286, A. Suppl. 166); it means really 'hard to deal with' and 'hard to take'. It is as if the attitude of the winds, who feel themselves avengers of the flaunted stars, is being described. Theokritos picks up this element of personification vividly in the next lines. The winds lift up a huge wave and throw it into the boat over prow or stern or "ὄπηθ' θυμὸς ἐκάστου" (11): Theokritos is crediting them with individual θυμοί to emphasise the power and unpredictability of these buffeting forces which attack from all directions, and break down both sides of the ship. The juxtaposition of "ἔρρηξαν, ἀνέρρηξαν" (12), two violent, well-sounding words, is most effective.

The next sentence (13f.) takes up the scene after the first violence of the storm has passed. The spars have been snapped off at random (εἰκῆ, a word

generally used of human action, picks up ὄπη θυμὸς of the winds in 11) and hang down limply with the sail - a vivid picture. Night is coming on and it begins to pour with rain (14f.). The hail beats down:

νυκτὸς ἐφερποῦσης· παταγεῖ δ' εὐρεῖα θάλασσα
κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις. (15-16)

Scansion of these two lines reveals how artfully this is written. 'παταγεῖ' is wonderfully onomatopoeic, and so to some extent is 'κοπτομένη'; the metre keeps up the drumming of the hail with a virtually unbroken succession of dactyls and spondees. There is a pictorial effect too: we see the wide surface of the sea 'cut about' by the winds and the hail. ἀρρήκτοισι, literally 'unbroken', suggests that the hail is hard as iron; it is the sea which is broken. Naber's ἀλλήκτοισι is colourless by comparison.

At this desperate point the Dioskouroi intervene. Theokritos does not describe a theophany but suggests by his phrase "ἐκ βυθοῦ ἔλκετε νῆας" (17), which is partly metaphorical, partly literal, the gigantic presence of the gods, physically plucking the ships from the depths of the sea. For the Hellenistic poets' ability to imagine the hugeness and the might of gods compare Kallimachos' Demeter (note 12). A particularly good comparison here is with Apollonios II.598ff. This is the scene where Athena helps the Argo through the Symplegades: with her left hand she holds apart the rocks, and with her right shoves the Argo through. Power of imagination is one of the most appealing qualities of good Hellenistic poetry.

So the Dioskouroi save men who thought to die.³³ Now the scene of sudden calm:

αἴψα δ' ἀπολήγουσ' ἄνεμοι, λιπαρὴ δὲ γαλήνη
ἄμ πέλαγος· νεφέλαι δὲ διεδραμον ἄλλυδις ἄλλαι. (19-20)

It is not attributed directly to the Dioskouroi; it simply happens and is put across by vivid description (contrast κατέπαυσαν ἀέλλας, / κύματα δ' ἐστόρεσαν,

H. Hom. 33.14f.). Note the pattern of calming sounds here, of ρ and λ in particular; the dactylic emphasis of the metre contributes a smiling lightness too. Again Theokritos describes the water's surface: where it was choppy (16) it is now gleaming calm.³⁴ 'Oily' gives rather the wrong impression for us; for the Greeks this gleam and smoothness was very attractive: compare the formulaic Homeric application of the word to feet, λιπαρὸν πόδες. Finally the clouds part, and the stars shine through,³⁵ signalling that all is fair for sailing, that is, that the heavens are now propitious. This of course is the sign that the willful ships should have waited for in the first place, and it takes us beautifully back to the two lines on the stars (8-9) which introduced the scene.

Within this pleasing frame we have been led through a near disaster at sea, from violence to misery to rescue to calm: a complex and vivid picture, which has been presented almost entirely in coordinate clauses held together by nothing more than a series of repeated 'δέ'. With this artful syntactic simplicity as a base, Theokritos has gained his effect by a most careful choice of words. In eleven lines on a storm at sea it is remarkable that no key word is repeated. Among ship words we have πρύμναν (10), πρόρηθεν (11), κοίλην (12), τοίχους (12), ἰστίω (13), ἄρμενα (13), νῆας (17). For the elements ὄμβρος (14), πνοιαῖς (16), χαλάζαις (16), ἄνεμοι (19), νεφέλαι (20), and for the sea itself κύμα (10), θάλασσα (15), βυθοῦ (17), πέλαγος (20).

Clearly the passage is something of a descriptive tour de force, but we must acknowledge that besides being artful, it is vivid and effective poetry. Its preoccupations are of course Alexandrian; nevertheless it has its own shape and life, and it is more than a "version" of H. Hom. 33.³⁶

II. POLYDEUKES

Turning to Polydeukes, Theokritos tells in his honour the story of the boxing match with Amykos, king of the Bebrykes, which occurred during the outward voyage of the Argo (27-134).

Since Apollonios also treated the story in his Argonautica, some space should be devoted to a discussion of the vexed question of the relationship between the two accounts. The bulk of this chapter however will consist of a literary commentary on the developing episode designed to underline points of technique and to establish the tone of Theokritos' narrative.

Theokritos and Apollonios: The Awkward Question

All discussions of the boxing match episode in Id. XXII tend to move in the direction of Apollonios, just as discussions of Apollonios II.1-97 are inclined to turn towards Theokritos. General comparison with Apollonios and arguments about who wrote first will distract, if pursued too far, from the attempt to form a critical judgement of the episode in its place in Id. XXII, but the question of the relationship between the two accounts cannot be entirely ignored. Various scholars have been attracted to the discussion, and the boxing match narrative is for this reason the only part of the idyll to have received much critical attention.

Useful full-scale comparisons of the two episodes are given by Adolf Köhnken, Apollonios Rhodios und Theokrit: Die Hylas - und die Amykosgeschichten beider Dichter und die Frage der Priorität (Göttingen, 1965), p.84ff; Donald Levin, Apollonius' Argonautica Re-examined: I, The Neglected First and Second Books (Leiden, 1971), p.131ff; Francis Vian, Apollonios de Rhodes, Argonautiques: Chants I-II (Paris, 1974), p.133ff; and Diran Hagopian, Pollux' Faustkampf mit Amykos: Theokrits Darstellung von demselben verglichen

mit derjenigen des Apollonius Rhodius (Vienna, 1955). The question of priority is generally held to stand or fall with the decision on Idyll XIII, the Hylas story (treated by Apollonios at I.1187-1357). It has been most fully probed by Köhnken in his book on the subject, which includes a good bibliography: he is partial to Apollonios and therefore argues for the priority of Theokritos. The more common argument for the priority of Apollonios is most accessibly put together from the commentary of Gow, p.231f. and p.382f. (rather uncritically partial to Theokritos), and from Appendix 3 in Brooks Otis' Virgil, A Study in Civilised Poetry (Oxford, 1963), pp.398-405, which is good on the important literary implications of the question. Dover's commentary, p.179ff., has a characteristically balanced discussion of the problem in relation to Id. XIII which inclines to the priority of Apollonios, at least "until we have fresh evidence".

I am myself extremely tempted, even convinced, within the terms of Dover's proviso, by the hypothesis that Id. XIII was written to 'improve' upon Apollonios in the context of the literary dispute of the time (see above, p. 7).¹ The case for Id. XXII however is by no means so strong, as is generally acknowledged by those who argue for the priority of Apollonios in Id. XIII (cf. A.S.F. Gow, "The Twenty-Second Idyll of Theocritus", CR LVI (1942), p.11 a fuller and more cautious version of his Commentary p.382f., and Dover, p.240f.). But perhaps it is a mistake to accept at all the prima facie likelihood that the connection between Theokritos and Apollonios in each case will be the same.² It would be entirely possible to reconstruct what was going on in Alexandria as follows: Theokritos, looking for a light, self-contained narrative for his hymn, wrote up the story of the boxing match between Polydeukes and Amykos, which was familiar in literature and art; Apollonios incorporated it into his Argonautica (where it had a rightful place), changing the emphasis of Theokritos' account to suit his more serious purpose and making various

adjustments to the traditional story; Theokritos retaliated against what seemed to him like a ghastly travesty of his work with a very pointed re-handling, according to the Method, of the rare story of Hylas,³ which he found immediately before the Polydeukes-Amykos story in the execrable Apollonios' straggling epic. Of course this is no more than an excursion into hypothesis; the fact remains that there is no objective way of establishing the chronology of the passages concerned. We are left simply trying to make sense of the internal evidence we can collect, and this, being a subjective process, must be fallible. As Vian so rightly comments "les resultats contradictoires" of recent studies on the priority question "incitent à la prudence".⁴

There is perhaps one point that should be emphasised in this connection: Theokritos does seem to be adhering quite closely to tradition in his treatment of the story. According to the scholiast on Ap. Rhod. II.98, it was told by Peisandros (cf. fr. 16F5 Jacoby) and by Epicharmos (frr.6-8 Kaibel), and the fight ended in these accounts with the tying up of Amykos. Sophokles wrote a satyr-play called 'Amykos' (frr.111-112 Pearson) which seems likely to have ended in a similar way. More telling perhaps are the representations in art, notably on the finely engraved Ficoroni Cista (illustrated by Gow, Pl. XIV and Pl. XV), made at Rome by one Novios Plautios and dated to the 4th century B.C..⁵ Köhnken here distinguishes four features which coincide with Theokritos' version: (1) the landing scene (cf. Id.XXII.30ff.); (2) the depiction of a spring, the cause of the quarrel; (3) boxing thongs tied around hands and arms (cf. Id. XXII.80f.); (4) the tying up of Amykos, who is likewise spared from death in Theokritos' account.⁶ Apollonios diverges most noticeably from Theokritos at points (2) and (4); there is no mention of a spring (the fight is quite differently motivated), and Amykos is killed by Polydeukes. Theokritos' adherence to tradition does not of course prove

that he wrote first, but it does perhaps make it more likely. Indeed if he was writing with an eye on Apollonios, it is difficult to see why he did not make his treatment more pointed.

The existence of a previous literary tradition has led some to claim that Apollonios and Theokritos are drawing quite independently upon it,⁷ but this is hardly possible given the contemporary literary atmosphere; and while verbal similarities are less evident than in the case of the Hylas episodes, they are to be found. What is particularly interesting is that Theokritos has taken pains to link the Hylas and Polydeukes narratives in XIII and XXII to each other, as if to underline the relation of both to Apollonios.⁸ In short, there are grounds for comparison of the two accounts, even while we cannot insist upon which came first. At the same time, the nature of any such comparison should be carefully watched. As Fränkel has firmly put it, "genre, style and aims are so dissimilar in the two works that it is hardly possible to weigh the merits and defects of the one against those of the other".⁹ He is absolutely right. Writing on Argonautica II.1-140, he more or less ignores Theokritos and takes the passage as a specimen which he "paraphrases and explains", in order to bring out the subtleties of Apollonios' language and narration. This is the kind of approach I should like to adopt for Theokritos' account, but without completely ignoring Apollonios. For if we bear in mind the fundamental difference between the versions, which is primarily one of genre (see p.7f. above), the comparison at certain points can be extremely illuminating. Nothing will show more clearly how 'non-epic' Theokritos is being in this narrative.

The Boxing Match Between Polydeukes and Amykos

The story as Theokritos develops it falls naturally into three parts

(27-52; 53-74; 75-134). The startling, and very successful, insertion of a brief passage of dramatic stichomythia obliges us to read it like this: narrative-dialogue-narrative. Theokritos can then allow himself a leisurely scene-setting and a detailed fight scene without his narrative beginning to drag: the brisk dialogue between them makes a good change of pace, and is used very skilfully (though only twenty lines long) both to develop the contrast in personality between the two opponents and to motivate the fight, which is presented as the inevitable consequence of this contrast. The boxing match then follows without delay.

It is instructive to compare Apollonios' overall plan:¹⁰ the narratives are of a similar length - Theokritos 108 lines; Apollonios 97 lines. Apollonios dispenses with the setting (of course his story already has a narrative context; nevertheless this here indicates a different preoccupation¹¹). His first lines are devoted instead to the immediate motivation of the fight (II.1-24). When it actually happens (II.67-97) it takes only 31 lines against Theokritos' 51. The intervening passage is devoted to a morally loaded description of the opponents and the preparations for the fight, which reflects the more serious intent of Apollonios' rather grim narrative.¹² The episode itself has a lengthy Nachspiel (II.98-163) - a general fall-to of Argonauts and Bebrykes following the despatch of Amykos.

The difference in the organisation of the two narratives, just as the difference in their outcome, matches a fundamental difference in tone. This impresses us particularly when we turn back from Apollonios to Theokritos. There is a consistent lightness to the way Theokritos narrates his tale. This will emerge as we "paraphrase and explain" the developing story.

1. The Scene is Set

- (a) The Argonauts come ashore in the land of the Bebrykes (27-33).

Since Theokritos' story is to be self-sufficient, he must take the time to provide a context for it himself. He therefore devotes seven lines to bringing the Argonauts to the land of adventure and getting them off the boat. These lines, in their prominent position at the beginning of the narrative, bear a tantalising relationship to Apollonios and to Id. XIII, which must be touched upon during our discussion, though we must look primarily at their function within XXII.¹³

ἡ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἔν ξυνιοῦσας

'Αργῶ καὶ νιφόεντος ἀταρτηροῦ στόμα Πόντου,

Βέβρυκας εἰσαφίκανε θεῶν φίλα τέκνα φέρουσα. (27-29)

The story begins purposefully, with a demonstrative ἡ which waits until the next line for its noun, and with ἄρα acting as a particle both of connection and of "lively interest";¹⁴ and it begins with the Argo. Theokritos epitomises her voyage by its single most famous event, the brush with the Symplegades, taking that as the fixed point to which he relates the incident he is about to narrate: it happens after the passage through Propontis. The Clashing Rocks were situated at the Bosphorus and they symbolised for the ancients the dangers of passage through the narrow gateway to the unknown. Apollonios picks out the same incident for a programmatic purpose at the very beginning of his epic, in his Homeric-style introduction:

ἀρχόμενος σέυ, Φοῖβε, παλαιγενέων κλέα φητῶν

μνήσομαι, οἷ Πόντοιο κατὰ στόμα καὶ διὰ πέτρας

Κυανέας ...

(Ap. Rhod. I.1-3)

(We might note in passing the similarity of the phrase Πόντοιο κατὰ στόμα (Ap. Rhod. I.2) to Theokritos' στόμα Πόντου (28). It is not an uncommon expression however; see Gow's note (ad 28). For another, more marked, verbal reminiscence we can compare Ap. Rhod. II.321f. θαμὰ ξυνίασιν ἐναντίαι ἀλλήλοισιν/ εἰς ἔν ξυνιοῦσας in this passage.) The incident

represented too the special aristeia of the Argo herself, who was after all not just an anonymous ship, but an important actor in the story.¹⁵ Theokritos uses it again at XIII.22-24 when he sets out to relate another episode from the voyage, the disappearance of Hylas:

ἄτις κυανεᾶν οὐχ ἄφατο συνδρομάδων ναῦς
ἀλλὰ διεξείλε βαθὺν δ' εἰσέδραμε φᾶσιν ... (XIII.22-23)

But the Symplegades are not used in XIII to place the Hylas adventure: it happened within the Propontis, in the land of the Kianoi (XIII.30f.), that is before the running of the Symplegades. The exploit is used simply to characterise the Argo and her voyage in general, and to make a link with the narrative in XXII (where it does have a more functional place: this perhaps lends some support to the view that XXII was written before XIII).

The passage raises another interesting point: Theokritos places the contretemps with Amykos beyond the Symplegades; Apollonios places it immediately after the Hylas episode, and still within the Propontis. This is quite likely to be a deliberate learned disagreement (it is not necessary to ask who is disagreeing with whom) over the geographical provenance of the Bebrykes, a tribe which had disappeared before the time of Eratosthenes (Plin. N.H. V.127).¹⁶ At the same time one should not neglect to ask after artistic reasons. Apollonios perhaps wants the big set-piece Symplegades incident nearer the middle of his second book;¹⁷ and he wants to show the Argonauts managing for the first time without their strong man Herakles, who, according to the poet's arrangement, disappeared at the end of the Hylas episode just before the encounter with Amykos and the Bebrykes.¹⁸ Theokritos does not have these broader schemes to consider. He is concerned simply with the introduction of his episode and for this the recent escape from the terrible rocks serves admirably well. It is easily grasped and brief. We might also sense a parallel with the prologue: the Argo has been delivered

from peril at sea just as the ships of the prologue came through storm to calm by the mediation of the Dioskouroi. She runs ashore gratefully in Bebrykia with her cargo of heroes.¹⁹ They land and begin methodically to set up camp. This atmosphere of implied relief and relaxation is the best possible background for the strange threat which awaits in the forest.

Theokritos gives a curiously detailed description of the Argonauts' landing in lines which have an intriguing two-way relationship with Id. XIII and Apollonios.

i) Idyll XIII: The first two lines of the passage in XXII show the Argonauts from both sides of the ship crowding down one ladder:

ἔνθα μιᾶς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἕξ
τοίχων ἄνδρες ἔβαινον ... (30-31)

We have already heard of both 'walls' of a ship in the storm scene of the prologue, where the wave breaks down τοίχους ἀμφοτέρους (12f.): the reminiscence is perhaps another intentional link with the prologue. The insistence on the single ladder is striking, and it is interesting that we see such a ladder clearly depicted on the Ficoroni cista.²⁰ Now Theokritos uses the same rather strained 'one-many' phrasing in the bivouac scene in XIII:

ἐκβάντες δ' ἐπὶ θῆνα κατὰ ζυγὰ δαῖτα πένοντο
δειλελινοί, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
λειμών γὰρ σφιν ἔκειτο μέγα στιβάδεσσιν ὄνειρα, (XIII.32-34).

These lines from XIII are very clearly related also to the next two lines of the passage in XXII:

ἐκβάντες δ' ἐπὶ θῆνα βαθὸν καὶ ὑπήνεμον ἀκτῆν
εὐνάς τ' ἐστόρνουντο πυρεῖά τε χερσὶν ἐνάμων (32-33).

ii) Apollonios: Apollonios, in the encampment scene with which he prefaces the disappearance of Hylas (an episode which has many similarities with the adventure of the Dioskouroi), uses together the details of the fire-sticks

from XXII.33' (quoted above), and the gathering of leaves for bedding from XIII.33f. (quoted above):

ἔνθα δ' ἔπειθ' οἱ μὲν ξύλα κάγκανα, τοῖ δὲ λεχαίην
 φυλλάδα λειμώνων φέρον ἄσπετον ἀμήσαντες,
 στόρνυσθαι · τοὶ δ' ἀμφὶ πυρήια δινεύσκον (Ap. Rhod. I.1184-86)

These are the passages concerned. Unfortunately they can be arranged in almost any order to fit any chronological theory. It remains possible that the passage in XXII was written before the others. Our only firm conclusion is that there is some fascinating relationship between Theokritos in Id. XIII and Id. XXII and Apollonios in the corresponding, contiguous passages at the end of Bk. I and the beginning of Bk. II of the Argonautica.

(b) The Dioskouroi wander off and find a spring (34-43).

In the Hylas narratives of both authors the communal preparations for the night's camp, the routine togetherness, are designed to accentuate the separation motif of the story. It is the same in the Polydeukes - Amykos episode in XXII: against a background of anonymous activity Kastor and Polydeukes wander off alone into the forest (34ff.). Indeed the pattern of the two stories is very similar, centering in each case upon a spring. Theokritos underlines the parallelism between his two episodes by describing the natural setting of the spring in each case with enchanting detail: Rosenmeyer well describes the idyllic spot of each poem as a "trap", a peaceful and beautiful place in which something dangerous is going to happen.²¹

However while Hylas goes looking for water, it seems that the Dioskouroi are simply out for a late afternoon stroll, their motive mere curiosity (35f.). This I think anticipates the tone of Polydeukes' dialogue with Amykos, and the fight which ensues; this is not going to be a particularly serious encounter. It is both Dioskouroi who wander off, just as both are involved in the preliminaries to Kastor's episode. While one of the pair assumes pro-

minence in each story the other is not lost from sight. Theokritos is remembering his promise to honour both ($\xi\mu\phi\omega$, 35, picks up $\xi\mu\phi\omega$... $\xi\mu\phi\omega$, 23), and both are named (34). Kastor is given his horseman epithet, but Polydeukes, who is to be the main actor of the piece, has only a rather peculiar (though not unattractive) adjective applied to his complexion. We might compare the introduction of the pair in Apollonios' catalogue (I.146f.), where Polydeukes is simply 'κρατερὸν', while Kastor has a line devoted to his horsemanship. Polydeukes is the only one of the two who has an important part to play in Apollonios' epic, and this is Kastor's compensation. As for the epithet Theokritos gives Polydeukes, it is a typically bold replacement of the expected Homericism: $\acute{o}\lambda\upsilon\omega\pi\acute{o}\varsigma$, the colour of ripening grapes (Arist. de col. 792b6). This is a rare enough word. Are we perhaps supposed to remember its application by Euripides (Bacch. 438) to the cheek of Dionysus in disguise? Pentheus never bothered to find out who that handsome young stranger really was; he proved to be more powerful than ever his delicate complexion suggested.

By chance the brothers come upon a spring, and before the story goes any further Theokritos devotes seven lines of entrancing detail to its description (37-43). No matter that the spring comes from the tradition; Theokritos makes it thoroughly his own in these lines - we have only to compare the neat lion's-head spout shown on the Ficoroni cista (Gow, Pl. XV). This is where Theokritos can truly be said to be designing a correspondence²² between the spring in this poem and the one in XIII. Here and there (and in the wonderful scene of country abundance at Id. VII.133ff.) he achieves his very individual effect by the naturalistic detailing of plants and trees. It is worthwhile following through his description for it is very artful, and leads us most cunningly to the figure of Amykos.

As a good story-teller Theokritos is prepared to take time to draw a scene for our imagination, and he enjoys doing it.

i) The spring is our first focus, beneath a rock-face, brimming with the clear water: it is the pure spring of the Kallimachean image for just this kind of poetry.²³ Our gaze is drawn down into the water, to the pebbles gleaming like crystal²⁴ or silver from its bottom. Again, as we noticed in the storm description, Theokritos begins to play with sounds; there are three doubled 'λλ' sounds in the spondaic line 39 (the λ sound is repeated throughout the passage on the spring). The word λάλλαι for pebbles was derived onomatopoeically (cf. Et. Mag. 555.47 λάλλαι· ἐκ τοῦ λαλῶ ...). Gow thinks the word inappropriate to a glassy pool, but the picture in his mind is wrong. The spring is bubbling up;²⁵ the suggestion of sound in the line, just as the glint and gleam of the pebbles beneath the water,²⁶ indicates a little movement.

ii) From the depths of the pool we look right up to the tall trees (Note the juxtaposition of βυθοῦ· βῆλαϊ, 40).²⁷ Theokritos evokes each species by name: tall pines, white poplars, planes and tapering cypresses, just as he described in more tiny detail the several plants which grew around Hylas' spring (XIII.40-42). Note the sounds of the description - the rhyming effect of which Theokritos is fond in πεῦκαι / λεῦκαί τε πλάτανοί, and the x sounds, particularly at the end of line 141.

iii) Finally our eye moves lazily round the flowers of the clearing (42-43), which are not named but described as those that bloom at the end of spring;²⁸ this is evocative enough for someone who knows what the seasons mean. εὔωδη (42) adds a little fragrance to the scene. Compare the harvest scents at VII.143; there Theokritos is deliberately expanding our senses. And the bees are busy; their hum is always a somniferous sound (Vergil Ec. I.54f. comes readily to mind). The whole description is designed to entrance and sooth us.

(c) Amykos (44-53).

But as the poet leads our eyes around the peaceful spot he suddenly lets them light upon something not so beautiful, something huge and grotesque in fact, sunning itself in the midst of this scene of implicit light and warmth. He sits there as part of the setting, like an enormous dark rock, though Theokritos does not say so. But he contrasts quite startlingly with it.²⁹ He is a monstrous blot upon the landscape.

Theokritos pursues his method of description, leaving us to form our own notions about the inner man from the details he gives out. He is skillfully simulating the reaction of an observer whose first impression comprehends only the size of the man, and something rather menacing about his aspect, but who then begins to notice details.

ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,

δεινὸς ἰδεῖν, σκληρῆσι τεθλασμένος οὖατα πυγμαῖς (44-45).

ὑπέροπλος (44) is used here primarily of Amykos' size, but the moral connotation of the word comes easily with it.³⁰ Again δεινός (45) suggests that he is not only ugly to look at, but frightening too; and the detail of the cauliflower ears, which the poet closes in upon with unerring eye, both adds to the external unattractiveness of the man and deftly intimates that he is one who is in the habit of fighting. There is a pleasing lightness of touch here, an entertaining use of words which continues throughout the description. Note the repeated ἐν-, ἀν-, ἐν-, ἐν- at the beginning of words in line 44, and the rather jingling δεινὸς ἰδεῖν (45).³¹ Theokritos is here adopting his mock wide-eyed tone, essentially amused and detached. He continues with his description:

στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον

σαρκὶ σιδηρείῃ, σφυρήλατος οἷα κολοσσός. (46-47)

The consonantal repetitions help to vitalise this tone. Concentrating still on Amykos as a massive man of fight, Theokritos shows us the rounded shape of

his well-developed chest and back. The metaphorical use of 'iron' to describe the flesh (Gow notes it ^{is} more commonly used of moral or mental qualities) leads into a simple two-word simile - he is like a hammered colossus. This is extremely apt:

i) for his size (κολοσσός generally implies a statue of larger than life proportions) and physique - we might think of the grotesquely bulging muscles of the Farnese Herakles, a copy, possibly exaggerated, of a famous statue in bronze by Lysippos;³²

ii) for the suggestion in the mention of the hammering technique of the real blows that have rained upon that flesh (cf. 95); and finally perhaps

iii) for the motionlessness of the unlovely figure as he sits in the sun.³³

Theokritos then uses a more lengthy simile to describe the way the enormous muscles stand out in Amykos' solid arms. They are like boulders smoothed by a torrential river -

ἔστασαν ἤυτε πέτραι ὀλοίτροχοι οὔστε κυλίνδων
χειμάρρους ποταμὸς μεγάλας περιέξεσε δίναις (49-50).

There is a clear reminiscence here of a simile used by Homer to describe Hektor's onrush: he is as unstoppable as a boulder bounding down a torrent,

ἀντικρὺ μεμαῶς, ὀλοίτροχος ὡς ἀπὸ πέτρης
οὔτε κατὰ στεφάνης ποταμὸς χειμάρρους ὄση, (Il. XIII.137-138).

It is quite typical of Theokritos to echo Homer like this even as he self-consciously realigns the simile, applying it here to a perfectly stationary figure. Amykos is associated with a violent, powerful river, the very opposite of the little limpid spring which has been used as a contrast for the hideous creature by its side. Again we might like to think in terms of Kallimachos' literary image at the end of Hymn II.³⁴ The boxing match itself will be an analogy for the victory of Kallimachean skill over mere undis-

ciplined power. But meanwhile Theokritos puts the last touch to his picture with a hanging lionskin. The skin of a wild animal is the roughest, most 'natural' garb one can find: Theokritos has clad his Amykos in it as another indication of his uncivilised character.³⁵ It might also align him with the great lionskin hero and strong man of antiquity, Herakles. This is a picture of a man of brawn.

Here we have then Theokritos' masterly introduction. He has described the setting and its unexpected centrepiece at some length, a static scene observed as it were through the eyes of the Dioskouroi as they happen upon it. We have, within the fiction of the narrative, surmised only as much as they from the evidence of our 'eyes'. We suspect from his pugnacious appearance that this monstrous man is likely to give trouble, but we still do not know who he is, and we are curious to find out. We are glad when Polydeukes takes the initiative and opens a conversation. Theokritos is asking us to take part in the story-telling fiction, however learned we may be; no matter that we have predicted 'what happens' as soon as he says "Bebrykes" in line 29. This is a form of the Hellenistic naiveté game, and we see how effective it can be. It shows us the poet in perfect control of what he is doing. The introduction of the brutish Amykos is particularly well done; we are amused and our appetite for the story is whetted. Theokritos is plainly preoccupied with the actual process of narrative.

We can enforce this point by looking briefly at the introduction of Apollonios. His manner is quite different, and by the side of Theokritos it is noticeably epic. Köhnken speaks of Theokritos 'stalking' his goal;³⁶ Apollonios on the other hand tells us outright all the facts we need to know. He tells us immediately, with the genealogical detail traditional in epic, who exactly Amykos is, King of the Bebrykes, son of Poseidon and the Bithynian nymph Melie (II.2-4). He then describes the king's brutal ordinance

requiring all strangers to box with him. When Apollonios calls Amykos *περοπληέστατον ἀνδρῶν* (II.4) we therefore know that we are to take the word in its moral sense.³⁷ Apollonios prepares us immediately for the action which follows, in a method far more straightforward than Theokritos'.³⁸ His main descriptive passage (II.25-66) is devoted to establishing a moral contrast between the opponents as they prepare for the fight: "le descriptif est sacrifié au narratif".³⁹ The directness of Apollonios' brief introduction highlights Theokritos' more complicated approach in this poem to the actual telling of the story.

2. The Dialogue.

We must admire the boldness with which Theokritos now adopts the tight dramatic pattern of *stichomythia* (54-74). It seems quite likely that its use was suggested by his dramatic predecessors in the treatment of the Amykos story (see p.20 above), but it is without parallel in epic narrative.⁴⁰ And it is extremely effective: this agonistic 'answering-back' form is ideally suited for bringing out the desired contrast of temperament between the opponents, and it simultaneously motivates the fight. As Hagopian notes, the *stichomythia* has a 'dramatische Konzentration'; there is no room for digression.⁴¹ The hot pace and streamlined form here are an artful variation on the leisurely *ecphrasis* method used for description of the setting and of the immobile Amykos. Now we have the dramatic interaction of the actors.

A conventional Homeric-sounding introduction of direct speech, τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης (53), introduces a very un-Homeric dialogue. Its brisk dactyls prepare us for the increased speed of the writing. Polydeukes' epithet here is at once conventional (cf. Hes. fr.94.31) and pointedly used; it indicates that he will come out best in the ensuing agon of words (for even though Amykos has the last word, he shows a fatal

overconfidence throughout) and of deeds too.

With complete self-composure Polydeukes takes the initiative, gives the unknown giant a polite "good day", and asks the conventional Greek strangers' question "Who lives here?" (54). He expects Amykos to introduce himself and provide some information about the land, but instead he gets a surly reply which quarrels with his very first word - "How is it a 'good day' when I see men I never saw before in my life?" (55).⁴² Dover (ad 56) has the next line nicely - "Polydeukes politely assumes that Amykos' churlish reply is occasioned by apprehension", and he lightly bids Amykos "θάρσει· μήτ' ἀδίκους μήτ' ἐξ ἀδίκων φάθι λεύσσειν" (56). His insistence that the Dioskouroi are not unjust underlines their unaggressive role in the episode; the phrase ἐξ ἀδίκων also reminds us of their rather special parentage. The irony of the episode is that Amykos never bothers to find out, as he should courteously have done, who he is dealing with; he blunders straight on into conflict. So here he repeats the pattern of his first answer and rudely throws Polydeukes' friendly imperative back in his face. He doesn't like the implication that he is in any way dismayed - "ἄπροσέω, κοῦκ ἐκ σεῦ με διδάσκεισθαι τόδ' ἔοικεν" (57). He is supremely self-confident, so much so that he can never take any hints. Again there is a delicious irony in his blunt riposte, for Polydeukes is going to teach him a lesson, a lesson in humility.

Polydeukes is mildly provoked and tries to shame Amykos with his boorishness: "ἄγριος εἶ, πρὸς πάντα παλίγκτος ἢδ' υπερόπτης;" (58) - but he still couches his reproof indirectly in a question (if we punctuate according to Wilamowitz and Gow). "ἄγριος" is the word used to describe the wood (36); Polydeukes is accusing Amykos of being 'uncivilised'. πρὸς πάντα is best taken with Gow as neuter plural with παλίγκτος; \it describes well Amykos' surly catching-up of each of Polydeukes' previous sentences. In response to this Polydeukes gets a gruff "I am what you see, but I'm not trespassing in

your land" (59). Amykos is behaving quite childishly; Theokritos sees clearly the humorous side of such determined ungraciousness.

This time Polydeukes picks up Amykos; if Amykos did come to his land he would receive ξένια and come home safe again (60). Here we see Polydeukes setting out the proper form of Greek behaviour, in politely hypothetical terms. Amykos perceives his drift and replies, "Don't you give me any hospitality; I have none for you"⁴³ - that is, he does not subscribe to one of the fundamental principles of early Greek society, strict observance of the laws of Zeus Xenios. "πρὸς γὰρ Διὸς εἶσιν ἅπαντες / ξεῖνοί τε πτωχοί" (Od. VI.207f.) was proverbial. Amykos in this story is obviously a Cyclops figure, another huge and brutal son of Poseidon (97) outwitted by a stranger Greek. His refusal to acknowledge laws of civilised behaviour is parallel to the anti-social attitudes of the Cyclopes in the Odyssey: they have no assemblies or laws, but live alone without any regard for others (Od. IX.112ff.).

Odysseus' motive for waiting in the cave for the Cyclops to return was a curiosity to see him, and to find out if he would give him xenia (Od. IX. 228ff.). Polydeukes wants to test out Amykos in the same way. We can see him trying to get the better of Amykos' boorishness, trying to civilise him to the extent of extracting a grudging token. With marked politeness he asks for something that Amykos could readily give - a drink of water from the pool where he sits. "δαμόνι', οὐδ' ἂν τοῦδε πλεῖν ὕδατος σῦγε δοίης;" (62). The form of address, δαμόνιε, as Dover notes (ad XVI.22) is "most often courteous or conciliatory". The negative form of the question makes it less of a challenge too. At the same time he knows that it is a challenge, and is prepared for the consequences of a refusal. Amykos replies with a quite unnecessary emphasis and brutality (63). Polydeukes asks then if the stranger has a price (64): as if with Greek curiosity he wants to find out how far Amykos will go, what kind of a beast this is. No Greek would expect to offer

money, or any μισθός, for this basic right. Amykos then names his condition, a boxing bout (65).

Theokritos has been steering for this point from the beginning, but as the commentary must show, we are not conscious of it. Each step rises neatly from the one before and is psychologically perfectly 'right'. It has been done with consummate skill.

Amykos has trapped himself by his incivility into a fatal match, but is too dense to notice the equanimity with which Polydeukes takes him on. In 66 the latter apparently asks whether it is to be a boxing match or a pankration.⁴⁴ He has given Amykos his last chance (64) and now looks forward with quiet relish to teaching the brute his lesson. Amykos seals his fate in 67: "πὺξ διατεινόμενος σφετέρης μὴ φείδωο τέχνης". There is supreme irony in his confident reference to τέχνη, the skill by which he will be reduced to a fine pulp. He sees no possible threat; he does not know or care that he is taking on φοβερόν Πολυδεύκεα πὺξ ἐρεθίζειν (2). Theokritos completes this beautifully by making Polydeukes ask the identity of his adversary (68); Amykos chooses an amusingly pretentious anonymity, in a line designed to be thunderous - "You see him here; he is no weakling, and he shall be called ... 'The Boxer'" (69). His confidence in himself is unbounded; he sees himself as a kind of fearsome 'Black Knight' figure. Polydeukes of course is ὁ πύκτης par excellence (cf. 132). Theokritos has the psychological subtleties of this encounter perfectly under control.

Polydeukes is leading Amykos on. In true agonistic Greek spirit he asks if there is a prize for them to fight for: he is determined to treat the bout in a sporting fashion; he does not want to fight about principles. When Amykos makes the barbarian proposal that the vanquished shall become the thrall of the victor (71), Polydeukes reacts with horror to his unsophisticated all-or-nothing approach. "That's no better than a cock-fight",

he says. Gow quotes Ar. Birds 70, Phryn. Trag. fr.17 to show that δοῦλος was a technical term for the defeated cock in this popular sport, so Polydeukes' example is apt. And the mere idea of a cock-fight suggests to him all the uncivilised things he dislikes. Amykos, another amusing touch, prefers to see it as a lion fight (73);⁴⁵ Theokritos has shown him throughout as a man obsessed with his image. Polydeukes allows him to insist on his prize and the stichomythia closes with Amykos' couplet.

The exchange of 54-74 is in a way an analogue for the ensuing fight - Polydeukes light-stepping, undismayed, completely on top of the situation, Amykos blundering, brutal, and thick. Köhnken is right to point out the humorous elements in the characterisation of Amykos, "die fast komische Figur eines gedankenlosen Grobianen": we are amused by his boorishness. There is an obvious contrast in Apollonios, who does his best to draw Amykos as a truly menacing, realistically cruel figure.⁴⁶

Apollonios' use of direct speech is confined to Amykos' announcement of his Gesetz (II.10-18) (which in marked epic style is a repetition, in substance at least, of what the poet himself has already told us), and Polydeukes' simple acceptance of the challenge (II.22-24). Apollonios' straight-forward epic presentation again underlines the fact that Theokritos' procedure is far more complicated; and here it is fundamentally dramatic. The majority of Theokritos' poetry in fact is written in the dramatic mode; the stichomythia which we note as an innovation in the genre of the hymn has a natural place in the so-called pastoral poems of Theokritos (cf. IV and X). Again and again in the poems we find examples of Theokritos' thoroughly captivating dramatic insight, his ability to 'see through' his characters in a gently humorous way as he puts words into their mouths. We think of the naive monologue of the absurd but appealing monster Polyphemos in Id. XI: or the splendidly petulant goat-herd of Id. III.⁴⁷ This is the gift which Theokritos

is exerting here upon the portrayal of Amykos. When he writes like this we feel above all that he is perfectly in control of his tone and technique.

3. The Bout.

The boxing match gets under way almost immediately, after a brief introduction of supporters for each side (75-79) and two lines of preparation (80-81). Apollonios on the other hand uses a lengthy preparation scene (II.30-66) to develop a contrast which Theokritos has already established in his dialogue (though in rather different terms). Theokritos prefers to get straight on with the fight, which he develops in roughly two rounds: Amykos is on the floor at 106 and 128. Apollonios' fight is similarly in two parts, but the first ends with both opponents panting for breath (II.86f.); the next round consists only of Polydeukes' death blow to Amykos (II.90-97). Gow, while he judges Theokritos' description on the whole to be "more vivid and workmanlike", thinks that Apollonios' indecisive first round is more dramatically convincing.⁴⁸ He has failed to see the different intent of the narratives: Apollonios' is supposed to represent a serious danger realistically overcome; Theokritos' a stupid giant being punished for his churlishness. Theokritos' Amykos is not allowed to get in a single blow; he is completely floored, but it is not necessary that he should be killed. In the perspective of Apollonios' treatment, as Vian notes, "la mise à mort d'Amykos est tout aussi logique que l'était chez Théocrite la clémence de Pollux."⁴⁹

Dropping back into a measured epic style after his startling dialogue, Theokritos makes Amykos (and this is the first time he is named) blow upon a conch⁵⁰ to summon his unseen countrymen, who appear rapidly from the forest and gather under the shady planes (cf. 41). Rather less picturesquely Kastor goes back to the ship to summon the Argonauts. In Apollonios' account, Amykos

apparently brings followers with him when he comes down to the beach to challenge the Argonauts; we find the two sides being arranged opposite each other at Ap. Rhod. II.36. Apollonios wants them there of course for the general engagement which follows the boxing match (II.98ff.); otherwise they take no part in the boxing match episode. Theokritos' only motive is an artistic one: the assembling of both sides provides a lull before the action, and creates an audience to witness the giant's lesson; he uses the spectators to point up the course of the fight with 'reactions', and they thus contribute dramatically to a narrative "die in ihrer Gliederung so wie in ihren Einzelheiten ohnehin durchaus lebendig gehalten ist."⁵¹ If Apollonios wrote first we could perhaps see Theokritos teasing his readers about the outcome of the fight by carefully bringing together both sides, and by attaching to Kastor a warlike epithet, *βαίροχος ἐν δαί* (79), when the whole thing is to end quite peacefully and suddenly. But the presence of an audience is anyway dramatically good, and Kastor is mentioned to keep him in view (cf. 34-37, 55-56, 65); his epithet compensates for his subordinate role in this story (cf. 34) and perhaps looks forward to his part in the second narrative.

The opponents bind their hands and arms with *ἑμάντες*⁵² (cf. 3, 68) then advance Homericly to the standard duel position between the lines (cf. Il. III.341, VI.120). For *ἐς μέσσον σύναγον* (82) we can compare a phrase from the fist-fight between Odysseus and Iros, which is a passage Theokritos seems to have distinctly in mind during this episode: *ἐς μέσσον δ' ἄναγον*, though the verb is there transitive (Od. XVIII.89). Theokritos' phrase *φόνον πνέοντες* (82) is modelled on the Homeric *μένεα* or *μένος πνείοντες* (cf. Il. II.536, XI.508 etc.). (Homeric reminiscences continue, naturally, throughout the fight scene: they will not all be noted; Gow and Dover between them supply many parallels.)

The first manoeuvring is to see which of the opponents can get the sun behind his back. Polydeukes wins this point as he will win all the others. Amykos exhorted him not to spare his τέχνη at 1.67; now Polydeukes shows that his skill is superior:

ἰδρῆϊ μέγαν ἄνδρα παρήλυθες, ὦ Πολύδευκες (85).

The intervention of the poet implied here by the second person address points up what he is saying. The juxtaposition of ἰδρῆϊ and μέγαν ἄνδρα sums up the pattern of the fight to follow - skill versus mere strength. ἰδρῆϊ as Gow notes is a rare noun: it occurs at Il. XVI,359 of Hektor avoiding Aias' spear; and, more interestingly, Apollonios uses it in his account of this fight (II.72). It comes at the beginning of a line describing the skill of the pilot which saves a ship from overwhelming waves, a simile for Amykos' onrush evaded by Polydeukes' agility. The latter's skill brings him victory in both accounts. Finally we note that Theokritos is choosing his words carefully: παρήλυθες is cleverly used, both literal and metaphorical senses being felt; Polydeukes' first blow to the face, βάλλετο ... πρόσωπον (86), is the one he gets the sun to make, purely by skilled footwork.

At once we see Amykos' fatal flaw: he cannot keep cool, as Polydeukes eminently can. Polydeukes' first victory infuriates him and he comes on with fists flailing (87-88). τιτυσκόμενος (88) is used frequently in Homer with a dative of weapon (cf. 187) but its use here of boxing is very individual (cf. Gow ad 88). The sentence is made up of very Homeric components, but still describes perfectly what Theokritos has in mind. Now Polydeukes just touches Amykos on his chin, and that enrages the huge man still more, just as Polydeukes' light replies drove him on in the previous passage. He abandons any kind of technique in favour of a brute onrush:

σὺν δὲ μάχην ἐτάραξε, πολλὸς δ' ἐπέκειτο νενευκῶς
ἔς γαῖαν. (90-91)

He comes on wildly, head down - a striking detail which might remind us of a charging bull. Apollonios in fact uses the simile of bulls fighting over a heifer in his account (II.87-88). This draws our attention to Theokritos' style: he does not use similes where they might traditionally be appropriate; the obvious contrast is with the wealth of complex similes in Apollonios' very epic treatment. Doubtless he feels that they would distract from the lightness and continuing movement of his narrative: his only developed simile is used in a passage of detailed description of a static scene (49-50). He prefers to use vivid phrasing and aptly chosen words for his effect.

Polydeukes then has won his second point. But here Theokritos makes interesting use of his spectators to add a different dimension to the account. We know that Polydeukes has the upper hand, but Amykos' fearsome onrush seems so powerful that the Bebrykes cheer, and the Argonauts shout encouragement, fearing that the enormous bulk of the creature will crush Polydeukes in the narrow space (91-94). They see Amykos as a 'Tityos-like man' - Τιτυῶν ἐναλίγκιος ἄνθρωπος (94). This simple simile is the only one of the fight. Like "σφυρήλατος οἷα κολοσσός" (47), it is very brief, but very apt. Theokritos leaves it to us to expand upon it with appreciation. The giant Tityos attempted to rape Leto, and was in some accounts shot down by Apollo, representing the Olympian power of light and order acting against the undisciplined brute forces of darkness, sons of Earth, enemies of Zeus, etc.. The starting comparison is of size (cf. *Od.* XI.577, ὁδ' ἐπ' ἐννέα κεῖτο πέλεθρα) but the other reverberations are felt too. Apollonios makes more emphatic use of the idea where he compares Amykos to a "πέλωρ τέκος" of Typhoios or of Earth herself, born in anger against Zeus: Polydeukes is likened to a star of heaven (*Ap. Rhod.* II. 38-42).⁵³ Theokritos is content to leave unexplored the moral implications of his comparison. He does however call Polydeukes "son of Zeus" in the next line (95). This is designed also to contrast with the description of Amykos

in 97 as "son of Poseidon". Poseidon fathered a number of monstrous characters who were the enemies of civilised man.

Meanwhile the Argonauts' misgivings are unfounded.

ἢ τοι ὄγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς
ἀμφοτέρησιν ἄμυσσεν ἀμοιβαδῖς, ἔσχεθε δ' ὄρμῆς
παῖδα Ποσειδάωνος ὑπερφιάλόν περ ἔδοντα. (95-97)

Again a passage of fine entertaining writing. Two dactylic lines describe Polydeukes dancing from side to side, battering Amykos. The repetition of ἔνθα καὶ ἔνθα (95) and the repeated ἀμ-... ἀμ-... ἀμ-... at the beginning of successive words in 96 suggest particularly well the fists punching one after another. The π sounds of 97 round off the effect. Amykos is brought to a standstill, ὑπερφιάλος though he is.⁵⁴

ἔσθη δὲ πληγαῖς μεθῶν, ἐκ δ' ἔπτυσεν αἷμα
φοῖνιον. (98-99).

He stands "reeling", and spits out blood (note the staccato sound). The vivid metaphor of a man drunk with blows seems to derive from Od. XVIII.240, ἦσται νευστάζων κεφαλῇ μεθύοντι ἐοικώς, of Iros left propped up against a pillar by Odysseus, who had taught him a lesson of respect for strangers and beggars: earlier we see Iros with φοῖνιον αἷμα oozing from his mouth (Od. XVIII.97). Now the heroes cheer, for Amykos is a terrible sight, standing there with his bloodied mouth and his eyes closing up - the kind of detail which Theokritos likes to observe. The picture is almost a caricature as Polydeukes hops around feinting at him from all directions and confusing him completely (102-103). With perfect adherence to the rules of defeating brawn by brain, Polydeukes simply waits his moment. When he sees it he lands one Homericly well-placed blow:

μέσσης βινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῆ... (104).⁵⁵

This is enough to stretch Amykos on his back amongst the flowers. We have

to be amused by the picture Theokritos has created, mobilising for very well-judged effect the same contrast that he set up in 37ff. - a blot in the midst of beauty. The reference to flowers⁵⁶ picks up the ἀνθεὰ εὐώδη (42) of that earlier idyllic description.

Amykos gets up again and the fight continues with phrasing reminiscent of the lines which began the first round: ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἱμάσιν (108) recalls φόνον ἀλλήλοισι πνέοντες (82), and the reference once more to the ἱμάντες picks up 81 (cf. 3 and 68). The next three lines (109-111) contrast the placing of blows: Amykos' are to the chest and off the neck, while Polydeukes' are straight to the head, which was apparently the only good target in Greek boxing.⁵⁷ Amykos' face has already come in for punishment at 86, 88, 100f. and 104f.. Polydeukes is here tagged "ἀνίκητος" (cf. ἀεθλοφορός 53) as he warms to the task of finishing his opponent off. Theokritos too seems to warm to his writing. Amykos' flesh begins to fall in with sweat ἐκ μεγάλου δέ / αἴψ' ὀλίγος γένητ' ἀνδρός (112f:), while Polydeukes' limbs begin to fill out and glow with his exertions. Gow complains "The picture of Amykos reduced by sweating from a giant to a pygmy is ridiculous";⁵⁸ but it is supposed to be slightly ridiculous. Vian quotes this shrinkage of Amykos as a sign that "Théocrite ne le prend pas au sérieux".⁵⁹ Amykos is being "cut down to size", and it is high spirits that make Theokritos put it like this.

It is immediately after this flight of colourful individuality that Theokritos interrupts the story with the highly formal device of a question to the Muse, asking how Polydeukes put an end to Amykos (115). He claims a scrupulously conventional reliance upon and obedience to, the Muse (116-117). Structurally the lines vary the level of the narrative (cf. address at 85) and emphasise its articulation by an effective pause, marking off the final stage of the fight. Their formality is however deftly undercut by the des-

cription of Amykos as ἀδηφάγον ἄνδρα (115), a "huge eater". We are perhaps reminded again of Herakles (see p.31 above), the great glutton of antiquity, in his more buffoonish aspect. The phrase contributes a pleasingly light mock-heroic touch to these lines. See further p.82 below, in connection with Theokritos' remarks in the epilogue.

Amykos now makes his last bid, λαλατόμενος μέγα ἔργον (118). There is an irony in the phrasing,⁶⁰ because what he tries is nothing glorious, but a foul. He grasps Polydeukes' left hand and tries to land his right fist. The precise detail of which hand takes which, which foot leads and so on is typically Homeric, and means that the movement has been clearly thought through (if it remains unclear consult Gow ad 119ff.; he adopts Toup's ἐτέρῳ (sc. ποδί) in 120, as seems necessary). The unseen voice of the poet comments that this blow would have done damage to Polydeukes: Theokritos is drawing back from his eye-witness style of narrative in preparation for his closing remarks (compare the lines to Muse, 115-17). But once again speed triumphs as Polydeukes twists his head away and plants his own blow (123-24) beneath the left temple. This movement corresponds to Apollonios' version of Polydeukes' final victory (II.90-97): Amykos makes for a final terrible blow from above but Polydeukes turns his head aside to take it on his shoulder and steps in quickly to land a fatal fist above the ear. (Compare also Odysseus' blow to Iros' neck beneath the ear, Od. XVIII.96.) Theokritos' Polydeukes however does not destroy Amykos with one stroke. He follows with a left to the mouth which rattles the teeth (cf. Ap. Rhod. II.83): πικνοὶ δ' ἀραβησαν ὀδόντες (126) - an amusing reapplication of the famous Homeric phrase ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ (Il. IV.504 etc.). He then proceeds to reduce Amykos to a pulp, raining blows to the head until the giant's face is unimaginable (127-28). We have seen it growing progressively more hideous throughout the fight (cf. 101, 104, and 111 especially). Finally the giant is laid low

again: πᾶς δ' ἐπὶ γαίῃ / κεῖτ' ἄλλοφρονέων (128-29). (cf. Odysseus of Iros, Od. XVIII.92, τανύσσειέν τ' ἐπὶ γαίῃ; and Euryalos after his match with Epeios, Il. XXIII.698, καὶ δ' ἄλλοφρονέοντα μετὰ σφίσιν εἶσαν ἄγοντες.)

This is where the fight stops: Amykos raises his hands feebly in defeat and that is enough. Theokritos slips back into laudatory address to end his story.

τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,
 ὧ πύκτη Πολύδευκες· ὅμοσσε δέ τοι μέγαν ὄρκον,
 ὃν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,
 μή ποτ' ἔτι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσεσθαι. (131-134)

Polydeukes spares Amykos as a sportsman spares his opponent, and merely extracts an oath that he will behave more civilly to strangers in the future.⁶¹ Odysseus spares Iros primarily to avoid calling attention to himself, but he cautions him similarly after propping him up: Od. XVIII.106, μηδὲ σὸ γε ξείνων καὶ πτωχῶν κοίρανος εἶναι. In both cases an unknown stranger has punished arrogance, but has left the offender alive to tell the tale.

In Conclusion

Theokritos' ending of course is partly designed for a neat and satisfying close to the whole episode, but the moral reverberations are there. The story parallels in a way the pattern in the prologue, where the transgressing ships are forgiven and saved, and taught to wait for the stars the next time. We can see Polydeukes, personalised now as an attractive and gentlemanly young Greek, performing his role as patron of mankind (cf. 6, 23) by neutralising a threat to the civilised world; just as Herakles wrestled with and destroyed Antaios, the son of Poseidon and Ge who used to decorate his father's temple with the skulls of ξένοι (Pind. Isth. IV.50ff.); or Kyknos who adorned

the temple of Ares on the road to Delphi with similar ornaments. The exploits of the hero Theseus too (modelled very much after Herakles) include many tales of the annihilation of brigands by their own ghastly methods - Skiron who kicked passers-by over cliffs, Sinis who used pine-trees, Kerkyon (a later version of Antaios) who compelled strangers to wrestle with him to death, and others too.

But before we run too far with these examples we should return to the essentially innocuous and light-hearted close of the present episode, and mark how slight is the story's true moral load. Theokritos has understood the eternal popularity of the Giant motif in myth and folk-tale.⁶² Conquest of the giant can represent triumph over the violent and threatening forces of the world; or at the other extreme it can be simply the ever-appealing tale of the small man outwitting the large. And it is wits that always play the chief part in these stories: thus Odysseus' most perfect victory over the Cyclops comes when Polyphemos tells his friends that Nobody is destroying him and they go away (Od. IX.408ff.). It is the sheer relish of such a story and the telling of it that shapes Theokritos' purpose here, combined with his sophisticated delight in manipulating characters. "Dem Wilden, Barbarischen stellt er das Kuliverte, Urbane gegenüber":⁶³ he creates an interaction of types and develops its possibilities for their own sake.

It is likely that Theokritos' emphasis comes in part at least from the tradition. As Vian remarks, we do not know how Peisandros treated the story, but it would seem likely that Epicharmos and Sophokles handled it "sur un ton plaisant".⁶⁴ He speaks later of the picturesqueness of Theokritos' treatment, in order to contrast with it Apollonios' seriousness: "Apollonios s'interdit cette diversité de ton et cette charmante fantaisie."⁶⁵ Indeed comparison with Apollonios' rather grim and purposeful treatment of the story is the best way to throw the essential lightness of Theokritos' into strong relief.⁶⁶

The two Amykoses are basically the same uncouth barbarian, but while Theokritos' is something of an oaf, hostile but stupid,⁶⁷ Apollonios' is truly frightening, because he knows what he is doing.⁶⁸ Hagopian develops this distinction between the churlish giant who acts "instinktmässig" on the one hand, and the barbarian king with his brutal "Gesetz" on the other.⁶⁹

We must beware then of treating Theokritos' story as a moral tale, though we may be tempted by general parallels to do so.⁷⁰ I have tried to indicate in my long commentary on the episode what I take to be the poet's basic pre-occupation, that is, the actual telling of the story. He exerts all his τέχνη to write it entertainingly; it is amusing and sophisticated, and because of Theokritos' special gifts of insight, satisfying too. Technique and urbanity triumph over undisciplined size. Polydeukes is a truly Hellenistic hero and his victory is a thoroughly Kallimachean one (cf. 85).⁷¹ In a sense Polydeukes is an analogue for the poet himself, "selbst der Mann vollendeter Technik",⁷² just as Pindar for instance can use himself and his athletic hero as mutual analogues in Nemean III.⁷³ Theokritos talks strikingly about his poetry in his curious epilogue, and while I do not claim at all that this is the underlying object of the narration, I think it legitimate to feel these literary ideas emerging to shape it (compare p.28 and p.30 above on the Kallimachean imagery used in description of the little spring and the gigantic brute who is defeated for its sake).

Gow's judgement that this part of the poem contains "some of T.'s best work" is I think very fair.⁷⁴ The commentary of this chapter has attempted to underline the 'non-epic', and in the dialogue specifically 'comic-dramatic' nature of the narrative, its elements of individuality, its perfect control of tone and technique. Theokritos is exercising all his narrative powers on telling us a story, a story with a point, but not necessarily a moral; a

story which is self-contained, and above all, entertaining. It even has a happy ending.

III. KASTOR

After two lines of transition (135-36), Theokritos narrates in honour of Kastor the story of the quarrel between the Dioskouroi and the Apharidai over the Leukippides (137-211), which is resolved in his version by a duel between Kastor and Lynkeus.

But does the story honour Kastor? Critics have thought not, and this part of the poem has been generally berated. I shall (1) look briefly at the problem it presents, then (2) speak of the tradition behind the story, since Theokritos is here producing an unusual version of it. The bulk of the chapter will again consist of (3) a study of the narrative in an effort to arrive at some judgement about its tone and intent.

The Problem

We should perhaps distinguish two separate problems which arise from Theokritos' Kastor narrative; one is a moral problem and one stylistic.

1) The Moral Problem

This is easily defined in the words of the critics, for their charges against Theokritos have been constantly based on the moral offensiveness of the story which purports to honour Kastor.¹

Having contracted to hymn the twins separately Theokritos finds no ready-made parallel in ^{the} tradition for the Polydeukes story and is forced to rework another well known episode, the quarrel with the Apharidai, in such a way as to give Kastor prominence. But he has been "most unfortunate" in his choice, says Gow, for Kastor was killed in the usual versions of this story: and moreover Theokritos "seems to go out of his way to place the Dioscuri in an unfavourable light."² Legrand is more emphatic: "ce qui est sûr, c'est

qu'il met très nettement tous les torts au compte des Dioscures;" the merciless victory of the Dioskouroi is the victory not of right but of "la force brutale secondée par la faveur de Zeus."³ Donald Levin has recently made some effort to explore the problem in an unpublished paper entitled "Castor's Duel with Lynkeus". Unfortunately I do not know what conclusions he reached; but his premiss is clear: how could Theokritos, in a hymn designed to glorify the Dioskouroi, represent Polydeukes on the one hand as "the righteous vanquisher of ogre-like Amycus," and Kastor on the other as "the perpetrator, along with Polydeukes himself, of several reprehensible acts culminating in the brutal dispatch of his unoffending cousins...?"⁴

It is those who find Polydeukes acting 'morally' in the first story who have the greatest difficulty in accommodating the second part of the poem.⁵ I tried to show in Chapter II that Theokritos was not very much interested in the moral potential of his narrative: as he develops it, his theme is not "Bestrafte Hybris" so much as a lesson in manners. So too we would be wise not to approach the Kastor narrative expecting a moral tale. Here we must keep generally in mind the amorality which is characteristic of the Hellenistic approach to the gods (see p. 5 above). Dover, in his introduction to this part of XXII, remarks judiciously that the moral problems posed by traditional mythology were less serious for a poet who perhaps regarded myth "solely as the material of poetry and not as an authentic tradition about the gods."⁶

Nevertheless there remains the charge that Theokritos deliberately makes the situation worse than it need be. As Dover himself says, "Theokritos seems to accept the lawless brutality of the Dioskouroi as a datum, and even to heighten our awareness of it by putting dignified and reasonable reproof into the mouth of Lynkeus."⁷ (emphasis added). It is clearly important to examine very carefully the grounds for this accusation. If the Dioskouroi are indeed found to be acting in this episode with the wanton injustice of which they

are accused, the moral problem cannot be ignored.

ii) The Stylistic Problem

I must confess that what worries me considerably more than the moral blameworthiness of the narrative is its quality. This problem is less easy to define, for we soon become caught up in the awkward, and very unprofessional, question of how we think Theokritos should be writing. The moral problem has generally over-shadowed this other - compare Gow's statement on the episode, "It is not a good poem, but its chief demerit consists not in its intrinsic faults but in its unsuitability to its present position." (He does however point out very clearly some of the 'intrinsic faults' he sees.)⁸

If XXII is read as a whole, the discrepancy in style between the first and the second parts of the poem is, I think, very striking. Chapters I and II, have given an enthusiastic account of the prologue and the Polydeukes episode with particular emphasis on the entertaining vitality of Theokritos' writing and his faultless command of technique. The Kastor episode brings a sharp change. Its tone is more serious, the narrative technique less interesting, the writing in the fight scene almost perfunctory. What is so perplexing about the whole treatment is that there seem to be obvious places where Theokritos could have managed it quite differently. What is Theokritos' intent here? Is he on top of his narrative and doing something deliberate, or not?

If we fail to satisfy ourselves that the behaviour of the Dioskouroi is acceptable in this episode, or fail to find a rationale for Theokritos' poetical treatment of the story, we shall have little choice but to fall back on a version of Gow's theory that XXII is a composite poem. Gow suggests that the earlier parts of the Kastor episode were already in existence as part of a

poem on the Dioskouroi and Apharidai, and that "T. added Castor's speech, hastily wrote a duel from the Iliad, and rounded the whole into a poem by the addition of an epilogue, which, brief as it is, seems to contain an extraordinary carelessness."⁹ In this view the problems are accepted as aspects of poor workmanship. We should think very hard before we settle for this.

The Tradition Behind the Story

Theokritos has developed for his purposes a very distinctive version of the story of the quarrel with the Apharidai. Obviously it had to be distinctive if Kastor, normally killed in ^{the} story, was to emerge instead as its hero.¹⁰ We must look at the tradition if we are to understand the choices Theokritos had open to him when he set out to rework this story.

The story of the abduction (or 'Rape') of the Leukippides by the Dioskouroi was apparently a popular one, but was not always connected with the Apharidai episode.¹¹ The twins always act with a forceful assurance in this story: they take what they want - in Apollodoros' words, III.XI.2, "βουλόμενοι δὲ γῆμαι τὰς Λευκίππου θυγατέρας ἐκ Μεσσηνίας ἀρπάσαντες ἔγημαν." Apollodoros then goes on to narrate quite separately the story of the quarrel with the Apharidai, which was occasioned, in his account, by the division of some oxen captured in a joint cattle raid in Arcadia. Idas, who was appointed to divide the spoils, pulled a trick on the Dioskouroi, and the Apharidai drove off the cattle to Messene. The Dioskouroi went after them and took back the cattle, and much else besides; they were waiting in ambush for the Apharidai, but Lynkeus spotted Kastor and Idas killed him. Polydeukes pursued and killed Lynkeus but was wounded by a stone thrown at him. Zeus thunderbolted Idas and took Polydeukes up to heaven, but made arrangements for the pair to share immortality when Polydeukes refused to be parted from

his brother.¹²

This is substantially the story that Pindar told in Nemean X.55-90.13. The fight began when Idas dealt Kastor a fatal wound, ἀμφὶ βουσίην πῶς χολωθεῖς (Nem. X.60). The scholia on Pindar Nem. X.114 say that Pindar is following the version of the story told in the Kypria, at least in the details of the ambush. We cannot be sure of reconstructing the exact version of the Kypria, but it seems to have contained the popular tradition that the quarrel was over stolen cattle.¹⁴ A scholiast on Lykophron 547 contributes the detail that the Apharidai had taunted the Dioskouroi with paying no bride price for their brides, the Leukippides: the Dioskouroi retaliated neatly by stealing the cattle of the Apharidai to give to Leukippos.

Pindar, using the Dioskouroi as his heroic exempla, is concerned to show them in a favourable light. But, the scholiast ad Nem. X.60 (112a) records another, less creditable story. According to him Lynkeus and Idas were to be married to Phoibe and Hilaeira, the two daughters of Leukippos, and invited the Dioskouroi to the wedding festivities. The guests however snatched up the brides and ran off with them, pursued by the Apharidai. A battle took place 'περὶ τῶν γάμων' and Kastor was killed. Then Polydeukes slew both, assisted by Zeus. This account is getting closer to Theokritos' in making the Leukippides the brides of the Apharidai and their abduction the cause of the quarrel (it is unfortunate that it cannot be securely dated).¹⁵ The riddling Lykophron apparently has these elements in his story (544ff.), though the scholiast on Lyk. 538 can be excused for his confusion, if so it is, in saying that the girls were betrothed to the Dioskouroi and abducted by the Apharidai.¹⁶ In both Ovid Fasti V.693 and Hyginus Fab. 80 they are betrothed to the Apharidai.¹⁷

Kastor is killed in all accounts known to us other than Theokritos', and usually by Idas (in Ovid by Lynkeus, Fast. V.709). Theokritos' motive is per-

fectly plain. Since this story is designed in Kastor's honour he obviously cannot be killed, or even wounded. Theokritos is treating the pair equally as sons of Zeus and does not want to discriminate against Kastor on the traditional ground of his mortal parentage (see Appendix p.108). Indeed in his account Zeus' intervention against Idas, which in other stories is to save Polydeukes, is on Kastor's behalf. Kastor therefore is left to kill Lynkeus in a formal duel set up as a parallel to Polydeukes' bout with Amykos in the first narrative of the poem. Kastor pre-empt's completely Polydeukes' normal role in the episode.

Theokritos then seems to have reworked the tradition extensively for the purposes of the present narrative. But there was a limit to which he could innovate. Just as tradition allowed for the sparing of Amykos, it dictated the slaying of the Apharidai, and we should not be unduly upset when it happens. Within the tradition however, he has made various choices. We shall discuss the significance of some of the details of Theokritos' account as we come upon them.

The Duel Between Kastor and Lynkeus

The narrative of the duel between Kastor and Lynkeus follows roughly the same three-part pattern as the narrative of the boxing match between Polydeukes and Amykos. A brief introduction prepares for the story (137-144). The place of the terse stichomythic dialogue of the first episode is taken by two full-length speeches (145-180), which were probably of comparable length: there seems most unfortunately to be a lacuna after 170, into which has disappeared the beginning of Kastor's speech in answer to Lynkeus. An account of the single combat between them follows at 181-211.

Although there are designed parallels between the two narratives, their

emphasis and their final effect are strikingly different. We must pay close attention to both parallels and differences.

1. The Scene is Set

The first seven lines of this episode (137-143) correspond to the first twenty-six of the first narrative (27-52) in that they provide the setting for the story and bring the combatants face to face. But they go further too: they cover all the preliminaries to the story and give us the reason for the ensuing fight. We have only to look at the relative length of the two passages to see that this time Theokritos is completely uninterested in a leisurely and picturesque approach to his narrative. Indeed the lines correspond more nearly to Apollonios' introduction to his Polydeukes - Amykos episode (Ap. Rhod. II.1-9). Apollonios "lässt in seiner Darstellung alle Ornamente weg," says Köhnken,¹⁸ and the same is true of Theokritos' introduction here. Both passages tell us exactly who is involved, and give us all the essential background to the subsequent conflict, as well as a bare setting.

This is the situation when we enter -

τὸ μὲν ἀναρπάξαντε δῶ φερέτην Διὸς υἱῶ
 δοιᾶς Λευκίπποιο κόρας· δισσῶ δ' ἄρα τῶγε
 ἐσσυμένως ἐδίωκον ἀδελφεῶ υἱ' Ἀφαρῆος. (137-139)

These lines are not displeasing: Theokritos is playing with the notion of three pairs of participants in the three lines which introduce them: Διὸς υἱῶ (137), Λευκίπποιο κόρας (138), ἀδελφεῶ υἱ' Ἀφαρῆος (139); he deliberately but with elegant variation repeats the 'pair' idea, δῶ (137) ... δοιᾶς (138) ... δισσῶ (138), and emphasises his point with liberal use of the dual. He is obviously rather taken by the idea of two pairs of cousins fighting over another pair.¹⁹ This may have contributed to his choice of this particular

version of the story: it has considerably more human interest than a quarrel over a herd of oxen. The next line (140) fills in some more information, telling us that Lynkeus and Idas were γαμβρῶ μελλογάμῳ. This fairly emphatic phrase presumably means that they were betrothed and more or less on the point of being married.²⁰ The Dioskouroi have removed their brides by force, ἀναρπάξαντε (137): this is the verb regularly used of the Dioskouroi's abduction of the girls.²¹

With the separate naming of the Apharidai, Λυγκεὺς καὶ ὁ καρτερὸς Ἴδας, our introduction of characters is complete. Incidentally, the naming of the Apharidai here is similar to Apollonios' when he introduces them in the catalogue of the Argonauts: "Λυγκεὺς καὶ ὑπέρβιος Ἴδας" (I.150). Theokritos' Polydeukes - Amykos story from the Argonautica myth may have reminded us at the outset that the two pairs of combatants in this episode had been ship-mates on the Argo - another link between them.²² Idas in Apollonios' Argonautica is important as the type of a violent and 'old-fashioned' hero,²³ while Lynkeus is fairly innocuous and features very little. Kastor also plays a very minor role in the epic. Here Theokritos intends to bring Kastor and Lynkeus into the forefront of the picture, contrary to tradition. Idas' epithet then reflects his conventional prominence and character,²⁴ and perhaps intentionally distracts us from Lynkeus who will shortly emerge as the more important of the pair in this narrative.

The Apharidai then were hot in pursuit of the Dioskouroi: ἔσουμένως ἐδίωκον (139). The setting for the actual confrontation is the same as Pindar's (Nem. X.66), hard by the tomb of the dead Aphareus.²⁵ It is as if this is a stage onto which the actors suddenly erupt, almost before we have taken in the synopsis of the previous lines: two chariots pull up sharply and both sides pile out and rush at each other -

ἐκ δίφρων ἅμα πάντες ἐπ' ἀλλήλοισιν ὄρουσαν (142).

The picture and the line-ending are Homeric,²⁶ but the line is effective in itself (cf. p.39 above). An impression of speed is well contrived by the use of the single verb ἔρουσαν to cover 'out of the chariots' and 'at each other': it is all one movement; ἅμα emphasises the effect. One line, intentionally rather ponderous, is devoted to the spears and hollow shields which weigh down the men, good Homeric armament which will come to the fore in the duel scene (compare also the epithets applied to Kastor in the transition lines: δορυσσόε, χαλκροθήρηξ, 136).

πάντες (142) of course should strictly include the Leukippides, but Theokritos seems to have lost sight of them completely. This point appears to have escaped the critical eye of Gow, which is quick to spot other such offences (see his notes on 146 and 177). What is difficult to understand is why Theokritos, when he has the perfect audience to hand, has denied himself the Zuschauermotiv which he used so well in the previous episode. He does not show us the girls shivering at a little distance, awaiting the outcome of the fight for their possession, like Sophokles' Deianeira in the Trachiniai: it is entirely up to us to think of them as the episode unfolds. Theokritos seems to have seen the possibilities of a situation which borders on the incestuous in his deliberate opening lines (137-139), but he does not develop them. The Leukippides scarcely figure at all after this. Odd gestures are cast in their direction (cf. 148, 179f.) but there is no indication of their feelings about the whole affair.

However this is perhaps not the place for such a complaint, for Theokritos here does not want to distract from his pointedly brief introduction. This narrative has no use for the unhurried approach of the first, and Theokritos seems to be establishing from the outset that this episode, while formally parallel, is not going to seek the same ends. We do not stroll to-

wards the conflict as in the Polydeukes story; we are rushed rapidly to its very edge. This is the calculated effect of the first seven lines. But then Lynkeus speaks (144ff.) and everything suddenly subsides.

2. The Speeches

The change of pace which Theokritos manipulates here is precisely the reverse of that in the first narrative. There a leisurely descriptive introduction gave way to a passage of brisk stichomythia; here the speed of the preliminaries is suddenly cut back to a wordy exchange of speeches. The space devoted to direct speech in this section is considerably greater too - 36 lines, without making any allowance for the lacuna. While the dialogue between Polydeukes and Amykos borrowed very strikingly from the dramatic tradition, the speeches here correspond to the Homeric pattern of an exchange before single combat (cf. Il. VIII.226ff., Hektor and Aias; Il. XX.178ff., Achilles and Aineias). These often take place quite unhurriedly in the mêlée of battle: at Il. VI.123ff. for example Diomedes meets Glaukos, but before engaging him asks who he is; Glaukos replies with a long and very discursive speech; the sequel is an exchange of gifts, for Diomedes recognises him as a family ξείνος and they decide not to fight each other. Theokritos in this episode has in fact set up a small-scale Homeric battle scene. Perhaps he is interested in this part of the poem in doing an 'epic' piece to contrast with the 'dramatic' first narrative. This is an idea we should bear in mind.

(a) Lynkeus' Appeal

It is Lynkeus, not Kastor, who takes the initiative in speech, his voice booming out Homericly from under his helmet.²⁷ He begins with the conciliatory "δαμόνιοι" (145) which Polydeukes, the initiator of negotiations in the first narrative, used in his appeal to Amykos (62).

δαιμόνιοι, τί μάχης ἰμείρετε; πῶς δ' ἐπὶ νύμφαις

ἄλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι; (145-46)

Why do the Dioskouroi want a fight? Why are they being so χαλεποί - so difficult, aggressive?²⁸ Why these bare blades in their hands? Now on this last point Dover notes with amusing insight, "A reasonable answer to the question would be, 'Because you are pursuing us, fully armed.'" The observation is very well placed. It is as well to remind ourselves at the outset that Lynkeus is speaking rhetorically, urging his case in words, and is giving a very personally coloured view of the situation. When Gow judges that the speech of Lynkeus is the most effective passage in this narrative, indeed too effective, because it shows the Dioskouroi as "wantonly aggressive",²⁹ he is accepting the rhetoric at its face value. This leads to the generally held opinion that Lynkeus in this episode is the blameless victim and all the wrong is on Kastor's side - that is, to the moral problem of the narrative. There is no attempt to see through the rhetoric of Lynkeus' speech or to allow properly for the part of Kastor's speech which is lost. While it is admittedly hard to see what he would have said, it is inconceivable that Kastor did not somehow meet Lynkeus' accusations. So much by way of warning: let us meanwhile resolve to look very carefully at what Lynkeus says.

But before we leave this last line we must meet an objection from Gow, who makes 146 one of his examples of "considerable carelessness in writing."³⁰ Since the combatants leave their chariots with hands full of spears and shields (143), they cannot possibly be holding naked daggers too, and anyway the μάχαιρα was not used as a weapon in a Homeric fight. This is very difficult to counter. Perhaps all that can be said is that I for one honestly did not notice until Gow pointed it out. The effect is that of our phrase "with daggers drawn", signifying a readiness to jump. Theokritos, as has been noted, is deliberately writing rhetorically here. However, apart from the fact that

Theokritos wasn't Homer, and a purely literary relationship with all these weapons is bound to come unstuck in certain details,³¹ there are signs that Theokritos is not engaging his visual imagination in this narrative. We have already noticed the unreality of the Leukippides in the scene.

Meanwhile Lynkeus goes on to amplify what Theokritos told us in line 140:³²

ἡμῖν τοι Λεύκιππος εἰς ἔδνωσε θύγατρας
τάσδε πολὺ προτέροις· ἡμῖν γάμος οὗτος ἐν ὄρω. (147-48)

With a remonstrative τοι³³ he tries to impress upon the Dioskouroi that they, the Apharidai, had first right to the Leukippides. The repetition of ἡμῖν ... ἡμῖν ... gives rhetorical emphasis to Lynkeus' claim, and is picked up by οὐκ εἰς δέ (149). Leukippos had solemnly promised the girls in marriage to the Apharidai, then, he continues, the Dioskouroi came along and bribed him to change his mind. Lynkeus' words are a moral condemnation of the Dioskouroi: they acted οὐ κατὰ κόσμον, that is, they behaved badly, disrupting a social contract, 'stealing' what belonged to other people (the Leukippides are treated throughout as pieces of property). ἐπ' ἀλλοτρίοισι λέχεσσι (149) picks up ἐπὶ νύμφαις/ἀλλοτρίαις (145f.) - Lynkeus does tend to repeat himself. When he says emotively that the Dioskouroi 'stole' the marriage by their presents (151), ('presents' = 'bribes' in Lynkeus' eyes) we should pause to examine the situation behind his words.

Those who sympathise wholly with the Apharidai in this episode tend to see the Dioskouroi's 'presents' as a crowning piece of foul play on their part: they have used "fraud as well as force" in abducting the Leukippides (Gow p.384). But this implies that it is morally more culpable to win the consent of the girls' father and run off with them than to kidnap them outright, which is nonsense. The detail itself occurs only in Theokritos, so we should ask why he has introduced it. Two strands of the tradition come

to mind: i) the story apparently from the Kypria (Schol. Lyk. 347), in which the Dioskouroi stole the cattle of the Apharidai to give to Leukippos as a bride-price, after being taunted on the subject by their cousins; ii) the version from schol. Nem. X.60 (112), unfortunately not firmly datable, in which the Dioskouroi snatched the girls from the very wedding feast. Cattle feature prominently in the list Lynkeus gives at 150 of the lavish presents which the Dioskouroi made to Leukippos. Theokritos must be glancing at all the cattle versions of the quarrel story, even if only to emphasise that he is not using what was apparently the more usual motivation. The Dioskouroi here are paying a bride price, and paying it from their own possessions. This surely is an improvement upon their behaviour in the two versions above, and indeed upon the general story of the 'Rape of the Leukippides'. It seems clear that what Lynkeus interprets, naturally enough, as a 'bribe' was in fact a superior bride-price. Indeed on a contractual level, the Apharidai have been wronged not by the Dioskouroi, but by Leukippos, who has broken a promise he made upon oath (148), tempted no doubt by a more prestigious alliance.³⁴

I am not attempting to show that the Dioskouroi are morally right; I am simply arguing that they are by no means so morally wrong as they are generally judged. For it seems to me that Theokritos has chosen the more challenging story (if indeed he did not invent it), that the quarrel was about the girls affianced to the Apharidai, rather than simply about cattle, in order to present an opposition of balanced cases. Each side can hold its position.

Lynkeus continues with his argument. Here it turns into a repetition of a speech he has apparently made several times before:

ἢ μῆν πολλάκις ὑμῖν ἐνώπιον ἀμφοτέροισιν
αὐτὸς ἐγὼ τὰδ' ἔειπα καὶ οὐ πολὺμυθος ἐὼν περ. (152-53)

154-166 are then a speech within a speech. The very wordiness of these two

lines of introduction suggests what we might have felt already, that Lynkeus, despite assertion to the contrary, is really rather πολύμυθος. Theokritos is applying his 'seeing-through' technique of characterisation (see p.36 above), again for a gently humorous effect, a pleasing gleam in the general gravity of this episode. We have already noticed Lynkeus repeating his words (149). He tends to say things twice over in a sentence too (cf. 147f., 150f.). Now he goes on to repeat an entire speech - "if I've said it once I say it again."

It begins with another conciliatory address designed to appeal to the better nature of the Dioskouroi: φίλοι ἄνδρες (154) corresponds to δαίμονιοι (145). Again he censures their behaviour as 'not right' for men of their class: οὐχ ... ἀριστήεσσιν ἔοικε (154); compare οὐ κατὰ κόσμον (149). Lynkeus is giving 'aristos', a word primarily of good breeding (cf. 162), a moral connotation too. The abduction of women already provided with husbands (155; cf. 146f., 149) transgresses the code of decent social behaviour. At 156 Lynkeus changes his tack slightly and points out that there are plenty of other nubile girls in Greece, and he lists rhetorically and at considerable length (καὶ οὐ πολύμυθος ἔων περ), various places in the Peloponnese, to give an idea of the scope of possibilities (156-158).³⁵ There are κόραι ... μυσίαι (159f.) in these towns, well brought up, beautiful, accomplished, just waiting to be asked. The Dioskouroi could have their pick for they are most desirable sons-in-law (161-64). The irony of this persuasive compliment is that Leukippos obviously thought the Dioskouroi far more desirable as sons-in-law than the Apharidai. Smoothing down the Dioskouroi, Lynkeus says that they are most distinguished heroes, and their blood is of the best (163f.). Since he obviously regards the Dioskouroi as sons of Tyndareos (cf. 170), the reference to the quality of their blood, ἄνωθεν ἅπαν πατρώϊον αἷμα (164), is felt to include the Apharidai too: as Dover points out (ad loc.) Lynkeus is boasting as well as complimenting. I wonder if there is a pun in ἄνωθεν,

'from above', which would make an unwitting reference to Zeus. It is plain that the Apharidai do not realise, or refuse to accept, that the Dioskouroi are more διάκριτοι than the average hero. The speech within a speech closes with a final plea for the Dioskouroi to desist, introduced by a conciliatory ἀλλά, φίλοι (165, cf. 154). Let the marriage of the Apharidai come to its due end, and they will all look for other brides for the Dioskouroi (165f.).

This is what Lynkeus kept on saying; ἕσπον τοιάδε πολλά (167, cf. 152f.), "but the blast of the wind took it and bore it away to the watery waves."³⁶ Again he is using a lot of words to express his meaning. μῦθοι, he says, had no effect on the Dioskouroi, and he now accuses them outright of being ἀκηλῆτω καὶ ἀπηνέες (169): Gow paraphrases as "you yield neither to soft words nor to solid arguments." Then as if taken aback by his own forthrightness and determined not to end on this note, Lynkeus affixes a final plea that they be peacefully persuaded, and rests it on the bonds of kinship between both sides.

He backs away from the confrontation implicit in 169, just as he averted immediate conflict at the beginning of the episode (144). For Lynkeus is a man of words, an adherent of Persuasion; this is how he hopes to win his way. (In this he must remind us of Apollonios' Jason, a contemporary creation.³⁷) To characterise his speech as a "dignified and reasonable re-proof" (Dover, p.246) does not go far beneath the surface. I think that Theokritos invites us explicitly to 'see through' Lynkeus at 153, "ὁ πολύμυθος ἔων περ," to evaluate his rhetoric and repetitiousness: "dignified" does not seem to me to be quite apt. Nor does Lynkeus really appeal to reason, merely to the better nature of his cousins. He says only that 'it is not right' for them to behave like this; the only incentive he gives for their agreement is the rather feeble promise that the Apharidai will help find a match for the Dioskouroi. Of course he still has a very good case and we commend him for trying first to get his own way through peaceable words.

(b) The Lacuna

Before we hear anything that Kastor has to say we have to contend with a gap in the text. Wilamowitz was the first to mark a lacuna after line 170, and he was surely right. At first sight the lines run on quite smoothly, but in 173 we have a sign that it is not Lynkeus but Kastor who is speaking. The proposal is that "Ἰδας μὲν καὶ ὄμαιμος ἐμός, κρατερὸς Πολυδεύκης" should abstain from fight. Vossius changed ἐμός to ἑός. But as Gow pointed out it is rather absurd for Lynkeus to be calling Polydeukes either 'my' or 'his kinsman'; and it would be odd to find ὄμαιμος meaning 'kinsman' rather than 'brother' in these circumstances. At line 175 we have clearly ἐγὼ Λυγκιεύς τε. 'Kastor' must be substituted for 'Lynkeus', and has been in some MSS., to make the line fit in. But the most powerful argument for accepting the lacuna is that Kastor must have something to say before the fight. The Homeric pattern demands it, as does the roughly parallel dialogue of the first narrative of the poem.

When our picture and sound return, so to speak, we find Kastor saying "... but if your minds are set on a fight ...": certainly the lacuna is a very clear one. It looks as if the damaged text might have been trimmed early on to give this continuity with the preceding lines.³⁸ Lynkeus' speech as it stands is 26 lines long and we have 10 lines left of Kastor's. If we assume that they were more or less parallel in length, as seems likely considering the formality of Theokritos' structure, we argue for about 16 missing lines. It is likely to have been more rather than less, if the Kastor episode is to be parallel with Polydeukes episode: as the text stands the latter is 33 lines longer than the former.

As for what was said in the gap we can only speculate, but I guess that it would make a considerable difference to the normal interpretation of this part of the poem if we had these lines. When we emerge from the lacuna we

find Kastor laying the charge of wanting a fight as squarely upon the Apharidai as Lynkeus laid it upon the Dioskouroi: μάχης ἐμείρετε (145) = βίβν κραδίη πόλεμον ποθεῖ (171). He must have said something beforehand to counter Lynkeus' accusations and defend the actions of himself and his brother. There can be little doubt that he said something about the 'bribe'. Perhaps he even spoke of the feelings of the Leukippides, painted the abduction as an elopement - who can tell? His opening εἰ δέ (170) certainly implies that he too urged a peaceful settlement. We must try to make what allowances we can for this unfortunate gap when we interpret the story.

(c) Kastor's Proposal

Kastor's 10 lines are a proposal of single combat, designed to settle the dispute as bloodlessly as possible. We might note that it is not until he speaks that he is singled out as the 'hero' of the episode. All of Lynkeus' speech was directed equally at the brothers. When Kastor steps forward he is acting as he stresses, for their shared interests. (Polydeukes' prominence by contrast was that of an individual.) He speaks of the possibility of bloodshed as a regrettable outcome of the quarrel; for the blood (αἷματι, 171), which will wash the spears is implicitly kindred blood (cf. πατρώιον αἷμα, 164). He calls the present νεῖκος 'ὁμοίου' (172), which is presumably felt to mean "affecting (involving) all alike" (Dover ad loc.)³⁹ - after all it includes the Leukippides as well as the two sides obdurately fighting over them. Kastor is aware of the potential destructiveness of the quarrel.

His suggestion is a humane one: Polydeukes and Idas are to 'hold their hands' and keep out of the fight, while he and Lynkeus will decide the question by a duel (173ff.). They are the younger pair (176) (we are reminded that they are traditionally the minors of the two sets of brothers,

even though on this occasion they have taken all the initiative), and as such they are perhaps more dispensable to their families: at any rate this rather self-sacrificing thought seems to be in Kastor's mind when he thinks of sparing their parents unnecessary grief (176f.). "ἄλλος νέκος ἐξ ἐνὸς οἴκου/ εἶς", he says. The survivors can marry the girls and rejoice their friends (177ff.).

This last statement is the second point that Gow takes up in his determination to show that Theokritos is guilty of substandard work in this narrative. He pursues it with scrupulous logicality - 'the others' will be "at least three" and there are only two girls, etc. But as Dover remarks, "It is curious how often one can read the passage without realising that. The reason is, I think, that Kastor has spoken rhetorically as if both he and Lynkeus were going to die in the fight ... and this rhetoric is realistic." This is a sane approach but not a necessary interpretation: it is perhaps better to see 'the others' simply as a general reference to the winning side. Kastor is however, as Dover says, speaking rhetorically: if Lynkeus is characterised as repetitious, we can see Kastor as a man with a distinct taste for aphorism (cf. "better married than dead", 179; also his turn of phrase in 177, and 180), another gently humorous touch of characterisation from Theokritos.

Kastor closes with the commendable line *ὀλίγῳ τοῦ ἔοικε κακῷ μέγα νεῖκος ἀναίρεϊν* (180): the quarrel should be resolved with as little hurt as possible. This has been the tone of the 10 lines we have of his speech, and presumably was the tone of what preceded them. While it is Kastor who actually suggests the duel (another deliberate reversal of the first narrative, where it was Amykos who stipulated the boxing match) we cannot by any means call this the speech of an aggressor. Theokritos has shown Kastor as a man who has a proper regard for life and thinks bloodshed an unfortunate solution,

a man who considers his mother. Lynkeus too is a civilised character who prefers appeal to brute action. Our interpretation of this whole episode is badly hindered by the loss of a crucial part of the text; yet it seems possible to argue that the speeches of Lynkeus and Kastor were evenly balanced and that this was Theokritos' intent. In Chapter II (see above p.36) it was suggested that the passage of stichomythia was an analogue for the ensuing fight, in the way that it characterised the superiority of Polydeukes. We could say the same of the long, verbose speeches here, which contrast so sharply with the tight dialogue of that previous narrative: the duel which follows is as evenly balanced as the boxing match was one-sided.

3. The Fight

This section of the narrative, the single combat between Kastor and Lynkeus (181-204), with its pendant on Idas' destruction by Zeus (205-211), is perhaps the least attractive part of the poem. He has set up a Homeric-style duel and uses what we might call an epic tone; but he has little interest in the actual fight he is describing (contrast the relish evidenced in the boxing-match): his sole purpose seems to be to develop the notion of an equally balanced contest between two Homericly accoutred men.

The passage of speeches is rounded off with a reminiscence of Homer (τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμώνια θήσειν (181): cf. Il. IV.363, τὰ δὲ πάντα θεοὶ μεταμώνια θεῖεν), an expression which echoes Lynkeus' words at 167f., but may here seem rather vague. However it suggests a general divine approval for Kastor's proposition, and possibly alerts us to Zeus' intervention at the story's end (210f.). The next detail also shows thought for the final passage. The elder brothers,⁴⁰ according to the pact, take off their armour and put it on the ground: this prepares the way quite carefully for Idas' hurling of his father's gravestone (207-9). Instead of a Homeric arming of

the combatants (cf. 80f.), Theokritos has chosen to give us a dis-arming of the non-combatants.

The two now step out εἰς μέσον (cf. 82 ἐς μέσσον). Lynkeus comes first, just as he spoke first: Legrand in his edition perceives that "Lynkeus entre en lice le premier parce que, malgré le ton conciliant de certains de ses paroles, il est le poursuivant, l'agresseur." He comes shaking his spear in a hostile fashion,

σειῶν καρτερόν ἔγχος ὑπ' ἀσπίδος ἄντυγα πρώτην (184).⁴¹

Then Kastor comes out likewise,

ὡς δ' αὖτως ἄκρας ἐτινάξατο δοῦρατος ἀκμᾶς (185).⁴²

Between the two names, which are placed at the end of 183 and the beginning of 186 respectively, are sandwiched these two lines of parallel description, carefully balanced (cf. ὡς δ' αὖτως), but as carefully varied in their wording. Then the two men are deliberately treated together in the very Homeric detail of nodding crests - ἀμφοτέροις δέ λόφων ἐπένευον ἔθειραι (186). They are virtually indistinguishable.

The first round is with spears, which have been frequently mentioned already (cf. 136, 144, 184, 185).

ἔγχεσι μὲν πρώτιστα τιτυσκόμενοι πόνον εἶχον
ἀλλήλων (187-8).

The actual language is reminiscent of phrases from the first part of the boxing-match narrative: cf. χερσὶ τιτυσκόμενος (88) and πολὺς σφισι μόχθος ... ἐτύχθη (83). But before anything notable happens the spear points (cf. 185) stick in the shields and break off, a fairly common occurrence in Homeric duels.⁴³ Theokritos is not concerned to individualise this: he simply says that it happens.

He uses the dual (τὼ δ'...) to say that the combatants next draw their swords and fall upon each other more - φόνον .../τεῦχον ἐπ' ἀλλήλοισι (191f.);

with this phrase compare φόνον ἀλλήλοισι πνέοντες (82), of Polydeukes and Amykos at the beginning of their match (after that there is nothing mutual about it). Indeed here Theokritos goes out of his way to match the pair blow for blow:

πολλὰ μὲν εἰς σάκος εὐρὸ καὶ ἱππόκομον τρυφάλειαν
κάστωρ, πολλὰ δ' ἔνυξεν ἀκριβῆς ὄμμασι Λυγκεύς
τοῖο σάκος, φοίνικα δ' ὄσον λόφον ἔκετ' ἀκωκῆ (193-195).

Kastor and Lynkeus frame the middle line, 194; then we have πολλὰ μὲν (193) ... πολλὰ δέ (194); σάκος (193) ... σάκος (195); τρυφάλειαν (193) ... λόφον (195); ἱππόκομον (193) ... φοίνικα (195). The pains taken over respension could not be more obvious. This is quite unlike the boxing match of the first narrative; it resembles more closely Apollonios' account of that fight where the blows fall thick and fast on both sides until it comes to the final movement (Ap. Rhod. I.78ff.).

Theokritos has now reached that point (196ff.). He makes it very complicated by a peculiar word order, and Lynkeus' name is not given which does not make it any clearer. Basically, Lynkeus aims a blow at Kastor's knee, but Kastor steps back and severs the fingers of Lynkeus' sword-hand. In Theokritos' order the cutting of the fingers comes first. Once we have worked out the movement we can see that it includes the detail of superior skill at evasion which occurred in the boxing match narrative (ὕπεξαναβάς, 197, corresponds closely to ὑπεξανέδου, 123) and in Apollonios' version (II.90ff.). Lynkeus drops his sword, obviously, and turns to run to his father's tomb. τόθι καρτερὸς Ἰδᾶς/κεκλιμένος θεοῖτο μάχην ἐμφύλιον ἀνδρῶν (199-200): a strange detail this; Idas seems so casual, lying or leaning there, as a spectator of this battle between kindred, without apparent sign of agony or interest. He is called καρτερὸς, just as when he was introduced at 140. In stationing him there so idly, Theokritos is building up to Idas' fatal action,

playing upon his readers' knowledge of what is likely to happen.

This is the point where Lynkeus could have been spared, back turned and running for sanctuary, but instead Kastor drives his sword through side and out through navel, with gory effect upon the entrails within. The detail is Homeric in style.⁴⁴

Lynkeus falls forward on his face: ἐς στόμα κεῖτο νενευκῶς (203), a phrase strongly reminiscent of ἐπέκειτο νενευκῶς/ἐς γαῖαν (90f.) used rather differently of Amykos' attack. Amykos ends up twice on his back, 106 and 129, barely alive but not likely to die. Lynkeus however falls prostrate and the heavy sleep of Homeric death draws over his eyes.⁴⁵ The mention of Lynkeus' eyes reminds us of the not particularly relevant reference to his traditional sharp-sightedness in 194,⁴⁶ and we see in retrospect why Theokritos put it there. He is allowing us to extract a touch of Homeric pathos: death has closed eyes once sharp and bright.

The despatch of Lynkeus ends the duel, but does not complete the traditional tale, which, we remember, was a fight involving all of the cousins. Kastor's proposal to terminate the quarrel by the single combat of 'champions' cannot succeed within the broad outline of tradition. So Idas makes his fatal move. He is introduced, and marked off from the main action of the episode, by the use of Homeric pathos (see above, on Lynkeus' death). "But Laokoosa did not even see her other son happily married at his father's hearth..." (205-6). This 'prophetic' intervention by the poet, a device of epic, prepares the way for his 'voice' in the epilogue: compare the emergence of the poet's persona at the end of the first narrative (131ff.). It also serves to remind us of the lines of Kastor (176-180), which took into consideration Laokoosa and the paternal hearth, and provided for the marriage of the survivors. All the effects of Kastor's proposal are now cancelled out by Idas' impetuous breaking of the pact. He does not 'restrain his hands' (174), but snatches up the nearest missile, his own father's tombstone, to hurl it at

his brother's slayer (207-9).⁴⁷ It all happens very quickly. Polydeukes has been completely suppressed in this scene (and is presumably unarmed anyway), so it is left to Zeus to save Kastor. He strikes the stone from Idas' hands and consumes him with a dramatic fiery thunderbolt (210-11).

The intervention of Zeus leads immediately into the opening dictum of the epilogue - that it is no light thing to war with the Tyndarids. The story itself has ended rather precipitately, for Theokritos has little concern with it after the duel is complete: he rounds off the boxing match narrative with the same brevity. The intervention of Zeus is a memorable element from the traditional story;⁴⁸ we should try not to be upset by it. It has seemed to some like the final inexplicable act against the innocent. Dover explains as follows: "For the gods of mythology help to their own kin takes precedence over both justice and compassion".⁴⁹ Of course Idas' action is completely understandable: he acts in impetuous grief for his brother; kinship has been a theme stressed all through this story. But strictly he is in the wrong, having broken the pact suggested by Kastor. Zeus' action is therefore not 'unjust', nor does compassion really enter into it, since he is acting to protect his son from death.⁵⁰ And again we must say that the Hellenistic poets scarcely attempted to rationalise the gods they wrote about so imaginatively: divinities were always capable of arbitrary action. Compare the lightning reaction of Athena in Kallimachos' Hymn V: Teiresias quite unintentionally sees Athena in the nude (H.V. 77ff.), and is struck blind in an instant. Kallimachos is not interested in the justice (or injustice) of the goddess' act, merely in the situation it sets up, as Athena tries lamely to placate the wailing Chariklo (see pp.5, 45 above).

As it is, Theokritos has laid very little stress on this part of the story; nor should we halt over it too long. Like Amykos' oath, the intervention of Zeus is used primarily as an effective and tidy way of closing an

episode which is to be self-contained.

In Conclusion

What is the position now with regard to the two problems defined at the beginning of this chapter?

i) I have tried to argue that the moral objections usually made to the behaviour of the Dioskouroi in this episode do not necessarily stand. If I have appeared too partial to the Dioskouroi, it is because the emphasis seemed necessary in an effort to reverse the normal judgement that they are badly in the wrong here. But if they are not overwhelmingly in the wrong, nor are they absolutely in the right. It cannot after all be denied that Theokritos represents the Apharidai as righteously aggrieved, and Lynkeus in particular, as a Hellenistic man of words, has been reasonable and diplomatic.⁵¹

What we must ask is why Theokritos has chosen to cast his story like this. After all it would have been easy enough to blacken the Dioskouroi if this is what he really wanted to do. For instance he could have used the story of the abduction of the Leukippides from the very wedding feast (see p.52 above); instead he introduces the business of the gifts to Leukippos. Or Kastor could have replied with outright arrogance to Lynkeus' appeal; what we have left of his speech shows nothing of the kind. On the other hand Theokritos could equally well have contrived to make the Apharidai the aggressors, perhaps by using the less provocative cattle version of the story, incorporating the taunt of the Apharidai (see p.52 above); or by changing the character of Lynkeus' strikingly mild speech.

As it is he does neither, and we cannot pretend that he has simply been inept in assembling his story. He seems intent here on developing a situation of balanced claims. Neither side is prepared to stand down. An attempt

to break the impasse by words is vain, and a trial of strength becomes inevitable.

ii) The style of the narrative seems to have been governed almost entirely by this determination to work out a theme of balance. Indeed Theokritos seems deliberately to have avoided anything that might individualise his narrative, the only real exception being the touches of humorous characterisation that creep into the speeches. This is most obviously true of the narrative of the actual fight, which Gow calls "largely a pastiche from the Iliad." ⁵² But while Theokritos does borrow freely from the Iliad in language and motives, we cannot say that he is 'doing a Homeric piece' here. One has no doubt that he could have managed it if he had wanted to. However he ignores various devices of Homeric colouring, most notably the simile, so freely used in epic to vary the level of narrative and make action distinct. He makes scarcely any effort to visualise the action (cf. the absence of any graphically described setting): when he calls the shields 'terrible' (190) one feels that he hardly notices what he has written. He does not want to differentiate the combatants, not until the last moment. Then Lynkeus' death fall is one of the only memorable parts of the narrative.

Theokritos' only motive for this treatment, which we cannot surely accept as a mistake, could have been to establish a contrast with the boxing-match narrative. The two episodes are connected by the repetition of the general pattern, introduction - dialogue - single combat, which is underlined by various reversals of role (for instance Lynkeus speaks first, courteously, as Polydeukes did; Kastor proposes the fight as Amykos did); they are also linked by verbal reminiscences. But the differences between them are striking.

It is as if Theokritos has taken as a premiss 'differentiation versus balance', added a distinction of lightness against seriousness in tone, then

allowed his respective treatments to develop logically from this point. In the first narrative his opponents are a gentlemanly, polished Hellene and a rude and boorish barbarian; their encounter is developed in comic-dramatic fashion; their conversation is a sharp stichomythic exchange; it leads inevitably to a humorously one-sided boxing match which terminates with the sparing of the chastened giant. In the second the opponents are cousin Greeks who inhabit the same society; their encounter is of epic tone; each urges his case in a full-length speech; words again are useless but lead this time to a meticulously balanced duel in which we can distinguish no hero and no villain; its grim result is the death of the rival - indeed of both rivals (this is in a sense a shared episode, while the first belonged to an individual).

Theokritos is very much a poet who imposes form on nature (without destroying nature). It seems to me that we can find parallels for this progress from a 'premiss' in his so-called bucolic poems too. In Id. I for example Theokritos takes the idea of a dramatic exchange between a shepherd and goatherd, and develops it according to a premiss of politeness: after a balanced exchange of complimentary preliminaries comes the long description of the Cup, which is answered by the formal Song of Daphnis. In Id. V another pair meet, shepherd and goatherd again, and the premiss is rudeness: an exchange of insults and a quarrel about prizes give way to an amoebean contest of capping couplets. In each case the 'premiss' governs the tone and form of the poem.

Nevertheless, when we make this kind of interpretation we must feel a little uncomfortable, for we cannot be sure that we have grasped what the poet is doing. Theokritos in the end does not make it clear exactly how we are to take this part of the poem. Charles Beye has put his finger on this feeling which one sometimes experiences in reading the Hellenistic poets. He is speaking of Apollonios: "The poem is ambiguous; when it is perverse one feels the poet's control; but its ambiguity, on the contrary, seems to me to

be irresolution on the poet's part."⁵³ No one but the most enthusiastic apologist would claim particularly to enjoy this part of Theokritos' poem. We have to work very hard, as the commentary has shown, if we are not to condemn it, but the effort can be fruitful.

IV. EPILOGUE

This chapter will discuss the short but extremely problematic passage (212-223) with which Theokritos closes Id. XXII. The poet is using the traditional farewell and prayer section of a hymn to say something about his poetry.

The chapter will close with a general epilogue on the whole poem which will view it briefly in the light of some of the introductory remarks on Theokritos as a Kallimachean poet which appeared in Chapter I.

Theokritos' Epilogue and Its Problem

Short though it is (only 12 lines long) the epilogue poses easily the most perplexing problem of the Idyll. It seems to contain what Gow has called "an extraordinary carelessness".¹ Indeed it is so extraordinary that anyone who is disposed to think of Theokritos as a poet who knew what he was doing must believe that it is the very opposite of carelessness, an extraordinary deliberateness. If it is not a mistake, however, it is certainly something of a mystery. Let us approach the problem in its place.

The intervention of Zeus at the end of the previous narrative puts an end to that story in an impersonal but very thorough-going fashion. It anticipates the respectful tone of the rather forbidding moral which introduces the epilogue:

οὕτω Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφροῦ·
αὐτοί τε κρατέουσι καὶ ἐκ κρατέοντος ἔφουσιν. (212-13)

Theokritos is adopting the same train of thought as Pindar, who generalises, after narrating the sudden end of Idas, "χαλεπὰ δ' ἔρις ἀνθρώποις ὀμιλεῖν

κρεσσόνων" (Nem. X.72). Theokritos is fond anyway of summing up at the end of a narrative poem (cf. οὕτω ... at XI.80, XIII.72). Here he has presented it as a conventional element of his form, the generalisation or admonition that often found a place in the farewell passage of a hymn.²

The thought rises particularly from the rather sobering end to the last episode, but refers to both brothers and really comprehends both narratives. The Dioskouroi are dangerous men to deal with, for they are powerful themselves and have a supremely powerful father. The expression κρατέουσι καὶ ἐκ κρατέοντος ἔφουσιν is a conventional way of talking (equivalent to 163f.), but Theokritos has used it aptly with reference to the exceptional paternity of the Dioskouroi, which was manifested at the close of the last narrative. Indeed the Kastor episode has shown the more frighteningly powerful side of the Dioskouroi. We might pick up Polydeukes' assurances to Amykos in 56 that they are "μήτ' ἀδίκους μήτ' ἐξ ἀδίκων" as a parallel expression which applies particularly to the first narrative; there Polydeukes has on his side the justice of Zeus Xenios. Kastor is more clearly the son of Zeus Terpsikeraunos. As a conqueror (κρατέων, 131) Polydeukes spares, where Kastor kills. The prologue tells us that the Dioskouroi are kindly, the epilogue that they are formidable.³ The poem shows us the two sides that existed to any god's nature: this is another aspect of its balance.

At line 214 Theokritos makes the traditional formal farewell to his subjects⁴ - "χαίρετε, Λήδας τέκνα", picking up his opening address, ὑμνέομεν Λήδας τε καὶ αἰγιόχου Διὸς υἱῶ (1) (cf. τέκνα/κούρης Θεστιάδος, 4f.). To the farewell he affixes the 'Gebet' which was a conventional element of the genre (see p. 2 above). He asks that the Dioskouroi send κλέος ἐσθλόν upon his hymns forever.⁵ This is a step beyond the traditional, rather impersonal hope of a poet that his hymn may find favour with the god he addresses; it is a personal prayer about his poetry. As Dover points out, there is a place for

this whether or not the Dioskouroi are regarded as special protectors of poets. We will remember however that Theokritos prepared the way for it by attributing to them the very unusual functions of καθαρισταί and δοῖδοί at the close of the prologue (24).

Theokritos expands this idea of a general link between poets and the Dioskouroi in his next sentence, but he expands it in a most unexpected direction. All δοῖδοί are dear to the Tyndaridai, he says, and to Helen and to the other heroes who sacked Ilium, helping Menelaos (216f.). What? Theokritos moves so matter-of-factly that it takes us a moment to realise that he has led us to Troy, a place which has nothing to do with anything else in the poem.⁶ The only way to get there from the Dioskouroi is through Helen, their sister. It was suggested in Chapter I (p.12 above) that ἄρσενά τέκνα (4) could be the slightest hint that we are to bear Helen in mind, but it is no more than a hint. The move from the Dioskouroi to Helen however is not impossible (though we might find the claim that all poets are dear to Helen rather bold, in view of the ambiguity of her reputation⁷). But from there to the heroes of Troy in general is quite a step. The first implication of the phrase ἄλλοις ἠρώεσσιν (216) is that the Dioskouroi were involved likewise in the destruction of Troy (though it would be possible to interpret "dear to others, heroes, who sacked Troy.")

This brings us to the heart of the problem. Theokritos says:

ὅμῶν κῦδος, ἄνακτες, ἐμήσατο Χίος δοιδός,
 δμνήσας Πριάμοιο πόλιν καὶ νῆας Ἀχαιῶν
 Ἰλιάδας τε μάχας Ἀχιλλῆά τε πύργον ἀυτῆς. (218-220).

The plain meaning of this is that Homer in the Iliad bestowed κῦδος upon the Dioskouroi. And the problem is that this is patently untrue. The only reference to them in the Iliad is that noted in the Appendix, p.107: Il. III. 236ff., where Helen looks in vain for her brothers among the other Greek

chieftains. Not only are they not there; Homer adds that they lie beneath the earth in Sparta. In the Iliad then they have no κῆδος whatsoever. They are not helping Menelaos along with the other heroes, and they are not even divine.

There is no effective way out of this dilemma.

1. I do not see how βῆν in line 218, picked up by βῆν in 221, can at this point of the poem refer to anyone but the Dioskouroi. It has been argued that it means "die Helden der Troischen Sage überhaupt" (Hiller). . . Dover follows this line. Even if this were true the Dioskouroi would still occupy a central place in the group, as Gow notes, and the objection would still remain. However the more I read the lines the more I am convinced that such an interpretation is wrong.

a) As Gow says, "The formal end of a hymn normally confines itself to the subject with which the hymn is concerned."⁸ There are minor exceptions in the Homeric Hymns; for example H. Hom. 1.21, Semele joined with Dionysus; H. Hom. 2.493, Persephone joined with Demeter. Kallimachos conforms except that he unites Apollo and Artemis to Delos in Hymn IV.325f.

b) Theokritos has addressed the Dioskouroi in the second person at various points throughout the poem (17, 23, 85, 131f., 135f.), and he has just bid them the formal farewell, χαίρετε (214), and added his prayer, πέμποντε ... (215). He has built up a relationship with them which is fresh in our minds: when he addresses someone as 'you' three lines further on we must surely take it to be the Dioskouroi, not a general group of other heroes who have been only abruptly mentioned.

c) Theokritos addresses them honorifically as ἄνακτες, a title that had particular significance for the Dioskouroi, who were known in cult in various areas as ἄνακς or ἑἄνακτοι; their shrine was called ἄνακτεον. Theokritos called Polydeukes ἄναξ at 102. The term is of course applicable to the heroes

of Troy, but in this context it points straight to the Dioskouroi.

d) There is finally a closing reference to θεοῖς (223) which suggests very strongly that Theokritos is speaking of the Dioskouroi, whom he has been hymning as gods. The title is not applicable to 'the other heroes' who were mortal.

2. Theokritos has gone out of his way to make it clear that he is talking about the Iliad. He has devoted two lines (219-20) to 'the city of Priam', 'the ships of the Achaeans', 'the battles around Ilium' ('Ἰλιάδας μάχας), and 'Achilles the tower of battle'. One cannot reasonably take θυμήσας to refer to a time before ἐμήσατο, in order to achieve the sense 'Homer fashioned kudos for the Dioskouroi after he had written the Iliad'.⁹ Anyway, as Gow points out, apart from H. Hom. 33 (19 lines) and H. Hom. 17 (5 lines) there is apparently nothing else 'Homeric' that refers to the Dioskouroi except the Kypria, which dealt with the preliminaries to the Trojan war. Doubts about the authenticity of the Kypria go back to Herodotos II.117, and scholia in general, which talk of "the man who wrote the Kypria", suggest that this was the opinion of the Alexandrians. Theokritos himself at XVI.48ff., speaking again of the fame bestowed by poetry, asks who would have known of the Lykian chiefs and Priam's sons (from the Iliad) and Kyknos (from the Kypria) if δαῖδαί had not sung the battles of old. The phrasing of this is admittedly general, but one might have expected the singular if he had thought Homer responsible for both groups;¹⁰ going on to speak of Odysseus, Eumaios, Philoitios and Laertes he attributes their fame distinctly to 'the Ionian'. Perhaps he simply wished to vary his format: this passage of course by no means proves that Theokritos considered the Kypria to be non-Homeric, and we should perhaps keep an open mind about Theokritos' opinion here. However this whole discussion does not help us much to contend with the very explicit

reference to the Iliad in XXII, which would be tactless under any circumstances.

3. As we see from Id. XVI, mentioned above, the great Homer was the classic example of the poet who immortalised his subjects through his poetry.¹¹ In his epilogue to XXII Theokritos wants to speak of his poetry in this fashion and to relate himself to Homer. Is it possible then that in following this train of thought he just did not notice what he was saying? This is the view that Gow takes, that there is a negligence displayed in the epilogue comparable to that which he finds in the Kastor episode.

I for one really cannot accept this: it is impossible if one is committed to the belief that Theokritos was a poet who was very much aware of what he was doing. After all, he must at least have read through what he had written and he cannot have failed to notice what he had implied.

In short, Theokritos appears to be saying quite deliberately something that is not true, as if it is a device to draw our attention to the truth behind the statement. When he says "Homer fashioned kudos for you in the Iliad", must he not in fact mean, "Homer did not fashion kudos for you in the Iliad (in fact he did not even treat you as gods.)"? This seems perhaps rather outrageous, but what alternative do we have? We find this technique used at 153 when, it seems to me, Theokritos makes Lynkeus say that he is "οὐ πολὺμυθος" to underline the fact that he is the very opposite. Of course this amounts to a subtle touch of characterisation in a speech, which is quite different from a provocative statement at one of the most prominent points of the poem. But it is partly because of this prominence that one feels there must be something there, something that we do not entirely grasp. A more cogent parallel in the same poem is the elaborate submissiveness of Theokritos' appeal to the Muse at 115-117, in lines which we are about to discuss further. He strikes this

traditional pose of obedience precisely in order to highlight the fact that he is in fact very much his own master when it comes to poetry.

Before we puzzle further about Theokritos' statement let us finish the epilogue. With anaphora of "ἑμῖν" Theokritos sets his own contribution alongside that of Homer, and this closes the poem:

ἑμῖν αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσέων
 οἷ' αὐταὶ παρέχουσι καὶ ὡς ἐμὸς οἶκος ὑπάρχει,
 τοῖα φέρω. γερᾶν δὲ θεοῖς κάλλιστον δοῦναι. (221-223)

'ἑμῖν αὖ καὶ ἐγὼ' suggests that he too, like the bard of Chios, offers kudos to the Dioskouroi, but he tempers the effrontery of the comparison by line 222 - he gives what he can, such as the Muses and his own abilities afford. What he gives is presumably the poem he is closing, another reason for insisting that ἑμῖν refers to the Dioskouroi; he is not saying vaguely that he too writes poems in honour of heroes. He presents his subjects, the sons of Zeus, with this hymn written to celebrate them. His closing sentiment is highly traditional - poetry is the finest homage to pay the gods.¹² Theokritos thus deftly leaves the Dioskouroi as full gods; he presented them as such in the prologue without giving them that title. It is an elegantly indirect way of asserting that he gives the Dioskouroi the kudos which Homer omits.

Of course the predicament of those who believe that Theokritos has deliberately not given kudos to the Dioskouroi in the Kastor narrative here becomes really complex. It is arguable of course that if, as I contend, Theokritos can say that Homer gave them kudos when he means that Homer did nothing of the sort, then he can say the same thing of himself. However I have tried to argue in Chapter III that Theokritos has not given a deliberately denigrating representation of Kastor. One two-edged statement is enough for us to deal with here. It seems to me that Theokritos is trying to distinguish

himself from Homer.¹³

If we acknowledge a deliberate perversity in Theokritos' reference to Homer, we can expect to find him, as a self-conscious Hellenistic poet, saying something particular about his own poetry. Chapter I touched briefly on the need of the poets of his age to define themselves in relation to Homer, who represented the glorious literary past. Apollonios, who adopted the epic form, constantly acknowledged Homer by distorting him.¹⁴ Theokritos, like Kallimachos, took a more distinct formal stand. (See pp.7-8.)

There are two places in this poem where Theokritos speaks noticeably of his poetry. The first is the highly traditional appeal to the Muse for information with which to continue at a crucial point in the fight between Polydeukes and Amykos.¹⁵

πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν;
εἰπέ, θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἑτέρων βιοφήτης
φθέγγομαι ὅσσοι ἐθέλεις σὺ καὶ ὄππως τοι φίλον αὐτῆ. (115-117)

As was noted in Chapter II, the formality of this device, itself gently undercut by the mock-epic touch of ἀδηφάγον, contrasts very strikingly with the almost whimsical individuality of the preceding description of Amykos shrinking away under the pummeling blows (see p.42f.). Theokritos is indeed being very disingenuous here: we can compare Kallimachos' use of the formal question at the beginning of Hymn I for his own very untraditional purposes (see p.5).

Theokritos bids the Muse speak, for she knows the answer; he will interpret what she says to others, exactly what she wishes, and just as it pleases her. He amplifies and emphasises his complete subordination to the Muse so strongly that we cannot possibly overlook the tension he is creating between form and style in the boxing match narrative.¹⁶ This as noted above (p.80f.) is another instance where he seems to say one thing precisely in order to

underline its opposite. For the first part of Theokritos' sentiment we can compare the strikingly similar line of Kallimachos, H. III.186: εἰπέ, θεά, οὐ μὲν ἄμμιν, ἐγὼ δ' ἑτέροισιν ἀείω.

Kallimachos goes on to give the Muse a list of questions to be answered about the favourite haunts of Artemis. Of course the learned poet has researched all the answers himself. Such a pose was of course sheer artifice, but extremely appealing to the highly self-conscious but tradition-oriented Hellenistic poets. The idea of submission to the Muse represented a simple, direct attitude to poetry which was impossible for them, just as the hymn itself represented an artless attitude to religion; they could pretend to these attitudes in a very sophisticated way for their own purposes.

In lines 115-117 then Theokritos puts himself completely at the disposal of the Muse: he will be her mouthpiece, broadcasting her message to the general public. Theokritos uses the 'ὀποφήτης' idea in speaking of poets in his two 'Pindaric' poems: XVI.29, Μοισάων ... ἱεροῦς ὀποφήτας; XVII.115, Μουσαίων δ' ὀποφήται.¹⁷ Pindar was most influential upon the Hellenistic poets, particularly in the way he spoke of his poetry, his sophia.¹⁸ In a fragment we find him saying "μαντεύεο, Μοῖσα, προφατεύσω δ' ἐγώ" (fr.150). But while Pindar genuinely believes in the divine, inspirational nature of the poetical process, he is aware also of his own part in it. He speaks of this in Nemean III, which begins with an introduction to the Muse, a request that she give him an abundance of song "μήτιος ἀμὰς ἔπο" (Nem. III.9); he implies that there is some skill inside him to be set off by inspiration (cf. Nem. IV.8f.).

This is the view that Theokritos adopts when he next speaks of his poetry in the epilogue: he qualifies the unmitigated 'oracular' statement he made at 116-17 by speaking of the contribution of his own "οἶκος" (222) (cf. Pind. Nem. III.9) alongside what the Muses give him, οἳ' αὐταὶ παρέχουσι (cf. ὅσσ' ἐθέλεις σὺ, 117).¹⁹ Gow (ad loc.) paraphrases ὡς ἐμὸς οἶκος ὑπάρχει as "to

the best of my ability", a limiter to the responsibility of the Muses. Indeed there is a modesty implicit in Theokritos' statement: his house, or store, is perhaps not a very big one. For the image, used rather differently but in an illuminating reference to Kallimachean ideals, we can compare Id.

VII -

ὡς μοι καὶ τέκτων μέγ' ἀπέχθεται ὅστις ἐρευνῆ
ἕσον ὄρευσ κορυφᾷ τελέσαι δόμον Ὀρομέδοντος,
καὶ Μοισᾶν ὄρνιχες ὅσοι ποτὶ Χίον ἀοιδόν
ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι. (VII. 45-48)

This is the mysterious Lykidas expressing himself on contemporary poetry.²⁰ He hates those poets who try to pile up literary houses as big as Oromedon, and he hates the cocks of the Muses who waste their time crowing against Homer. Here Theokritos establishes himself quite clearly in relationship to "the bard of Chios" - it is foolish to try to rival him. For one who adopted this Kallimachean position, his own οἶκος was of considerable importance. Theokritos' statement that he will offer the sweet strains of the Muses²¹ "ὄϊ' αὐταὶ παρέχουσι καὶ ὡς ἐμὸς οἶκος ὑπάρχει" then becomes a claim that he is using his own resources of talent as well as what tradition gives him, or that he is reworking the material he has inherited according to his own skills. It becomes an important assertion of individuality as well as a modest statement that he does not try to overreach himself.

Does this help explain the pains Theokritos takes to distinguish himself from "the bard of Chios" (218) by his curious reference to the Dioskouroi and the Iliad at 218ff.? His own οἶκος has provided for the Dioskouroi the kudos that Homer did not give them. He has handled the traditions he was working with quite individually, in the Polydeukes episode most noticeably by his narrative technique, in the Kastor episode by his treatment of the story itself, and his hymn, a self-contained fusion of conventional elements and

inventiveness, is a fine Kallimachean piece of work.

Epilogue

We may conclude this study by briefly viewing the whole poem, varied, lively and perplexing as it is, against the background of Kallimachos' literary ideas and characteristics as they were sketched by way of a prologue in the first chapter.²²

With an Alexandrian reverence for literary tradition and a simultaneous desire to revitalise the old forms and material by new treatment, Theokritos has used the hymn genre boldly in XXII to provide a frame for his Kallimachean poetry ἐπὶ τρυθδόν. The three conventional elements of a hymn — the address to a god, narration of his aretaí, and personal prayer — have been deftly exploited to carry an artfully wrought descriptive sea-picture as a prelude, two substantial self-contained epic narratives as the centrepiece, and finally some calculated comments on Theokritos' own poetry.

The core of the poem is the 'pars epica', which Theokritos, hymning twin deities, has chosen to present as a balanced diptych: one story for Polydeukes, one for Kastor. No one surely would fail to judge the first more successful and appealing than the second, which seems in some ways designed to set off the former. The Polydeukes narrative is innovative and stylish, a comic-dramatic presentation in the best Theokritean manner of a bout between a civilised Greek sportsman and a rude barbarian giant. The victory of Polydeukes is a thoroughly modern Kallimachean one: brute size is defeated by technique. The second narrative describes a fundamentally more serious duel between even rivals for the possession of women. It is presented in an epic tone, though Theokritos cannot be said to have attempted a full 'epic treatment'. We may remain slightly confused about the precise

nature of Theokritos' intent here, but we must take his purpose to be primarily a literary one. The conclusion to Chapter III suggested a desire to allow two matched narratives to evolve from different 'premisses'.

It was also recommended in Chapter III that we should avoid making moral criticisms of the Kastor narrative: they are not altogether called for, and only lead to the condemnation of the second half of the poem. The story presents no vindication of any principle, it has no clear hero or villain: Theokritos is simply not concerned with the right answer to its moral complexities. Once again we must stress that Hellenistic poetry as a whole has no consistent moral frame of reference. For all that the sensibility of these poets seems often so modern and comprehensible to us there are times when we can suddenly be left feeling quite uneasy about their intent.²³ It is at bottom this feeling which has led to the common judgement that XXII is "as a whole a very unsatisfactory poem".²⁴

We must always beware of taking at face value what a Hellenistic poet says. When he claims to be merely the tool of the Muse he does not mean it. When Theokritos in his epilogue says that Homer in the Iliad gave kudos to the Dioskouroi, we know that he cannot mean it. However, when we ask what exactly he does mean we are thrown back on this feeling, which is unsatisfactory, that we are missing something quite important in the contemporary literary context - that his learned readers knew what to make of this provocative statement, while we can only suggest that we know. The proposition made earlier in this chapter was that Theokritos, at the close of his hymn, was marking himself as a new Kallimachean poet: he draws on his own οἶκος, which is stored with inherited tradition and, most importantly, an individual talent. The product is an intriguing poem, in parts very baffling, in other parts very good.

Notes: Chapter I, Prologue

1. For detail and documentation see especially the excellent article on "Hymnos" by R. Wünsch in Paulys Realencyclopädie der classischen Alterthumswissenschaft, neue Bearbeitung begonnen von Georg Wissowa (Stuttgart, 1893-1972), Band IX, 1. See also T.W. Allen, W.R. Halliday and E.E. Sikes, The Homeric Hymns (Oxford, 1936), pp.11xxxiii-xcv; and C.M. Bowra, "Aristotle's Hymn to Virtue", CQ XXXII (1938), pp.182-189.
2. This presumably reflects the primitive nature of the hymn as a kind of spell, an attempt to bind a spirit of the other world by "die Zauberkraft des Wortes". The reciting of information about the daimon gave power over it.
3. This gave rise to the use of the 3rd person, the 'Er-Stil', alongside the 'Du-Stil'. See the classic discussion in E. Norden, Agnostos Theos: Untersuchungen zur Formengeschichte religiöser Rede (Berlin, 1913), pp.143-176.
4. R. Wünsch (op. cit. n.l.).
5. Of course hymns with a real religious significance continued to be written throughout antiquity (e.g. the Delphic Hymns of the Athenians of the 2nd century B.C. which have survived with scraps of musical notation), but it is these which, obviously enough, became ossified.
6. The oldest can perhaps be dated to the 8th century B.C.: see Allen, Halliday and Sikes (op. cit. n.l.) p.183ff. on the Hymn to Apollo. See also A. Lesky, A History of Greek Literature (London, 1966), pp.84-88, for a general description of the Homeric Hymns.
7. See Allen, Halliday and Sikes (op. cit. n.l.), pp.xciii-xcv.
8. Wünsch (op. cit. n.l) calls this 'objective' as opposed to 'subjective' hymn.
9. We should not overlook the aspect of entertainment. The Homeric hymns, like Homeric epic, could show the anthropomorphic and humorous as well the powerful side of the gods. The most obvious example is the delightful Hymn to Hermes.
10. A. Lesky (op. cit. n.6), p.84.
11. cf. F. Susemihl, Geschichte der griechischen Literatur in der Alexandrinerzeit (Leipzig, 1891), vol. I, p.358, "die waren ohne Zweifel bestimmt bei festlichen Gelegenheiten declamirt zu werden."
12. Take for example the awe-inspiring picture of Demeter (Kallim. Hymn VI. 57-60) as she blows up angrily into her goddess form; her feet touch the earth while her head hits the heaven.
13. On the 'bookish' age see in general R. Pfeiffer, History of Classical Scholarship, from the Beginnings to the End of the Hellenistic Age (Oxford,

1968), p.102f. in particular. See also Bruno Snell, The Discovery of the Mind: The Greek Origins of European Thought (Oxford, 1953), p.275f. on the learned reader. "It is only natural that his [Kallimachos'] public can never be large; his art is decidedly exclusive, choice fare for connoisseurs."

14. We normally have to have these jokes explained to us by scholarly articles. See for instance A.H. Griffiths, "Callimachus Hymn I.42-3", Bulletin of the Inst. of Class. Studies XVII (1970), pp.32-3, on the passage in the Hymn to Zeus in which Kallimachos plays on the existence of two places named 'Thenai', one in Arcadia and one in Crete, in his deft treatment of rival birth legends. The reader is beautifully caught out by the poet.
15. Snell (op. cit. n.13), p.266f. I find his whole essay on Kallimachos (Chap. XII, 'Art and Play in Callimachus') most sympathetic and enlightening.
16. Wunsch (op. cit. n.1). The Homeric Hymns are by contrast objective. Of course Kallimachos had no private religious purpose, simply an individual literary one.
17. As Lesky (op. cit. n.6) says, "It is a sport with the tradition, although it never tries to devaluate or scorn it as a rationalist might."
18. Gow, p.385.
19. The two men plainly differed, though we need not accept the ancient biographical tradition of the Quarrel.
20. Theokritos' most obvious declaration is at Id. VII.45-49. His pastoral poems certainly show him treading καλεῖθους ἀνρίπτους.
21. Nikias is again the addressee in Id. XI, where a similar technique is used to frame the story of the love-sick Polyphemos.
22. D.J. Mastronarde, "Theocritus' Idyll XIII: Love and the Hero", TAPA XCIX (1968), pp.273-290, argues that Theokritos' purpose in XIII is to explore the tension between heroic-epic and realistic-pastoral-erotic. He makes some good points, but it seems to me that this exploration is secondary, allowed to rise from the primary criticism, which is one of form. On Theokritos and Apollonios see further pp.18-21.
23. XXII is Theokritos' fullest use of the hymn genre, but one can compare (1) the rather baffling poem XXVI, which uses at the end of the narrative six lines of moral generalising, a traditional hymn feature, (see Dover p.264f.) and the formal farewell (XXVI.27ff.); (2) XXIV, a delightful poem on the childhood and training of Herakles, largely a Hellenistic 'reinterpretation' of Pindar's Nem. I.33-72. In the MS. tradition it appeared to stand as a small scale narrative, a poem of the same form as Kallimachos' Hekale or Moschos' Europa. The discovery of the Antinoe papyrus however showed another thirty lines following 140; a marginal note indicates that the poem ended with an appeal to Herakles to give the poet victory (see Gow ad XXIV.141ff.).
24. Compare Kallimachos' calculated use of the traditional rhetorical question at H. 1.4 (p.5).

25. See Dover, p.264 on Id. XXVI. (cf. n.23 above.)
26. The remarks are from Gow's preface to the poem, p.382-384.
27. See the Appendix on the Dioskouroi for background on their attributes.
28. The phrase χεῖρας ἐπιζεύξαντα (3) itself commands attention: as Gow notes the verb is 'somewhat oddly used'. It normally means 'join', but it can be a horse-word too: cf. A. Eum. 405, of harnessing; here just 'strap up', I suppose. It is at all events a striking use of the word.
29. Helen was closely associated with her brothers. In Euripides she is also a saviour, and there was a tradition, probably a late one, which hatched the three of them from one egg. cf. Schol. Od. XI.298, Servius ad Aen. III.328.
30. The Dioskouroi have some association with dancing, and there existed a flute-tune called Καστόρειον (cf. Schol. Pind. Pyth. II.127) but that is all. See Gow, ad loc.. He suggests tentatively a reference to some incident in the Kypria; or that singing and harping were considered general 'knightly accomplishments' (quoting XXIV.109 on Herakles' education). However it seems more likely that Theokritos is here pursuing his own purposes. See Appendix, p.111.
31. cf. H. Hom. 33.6f. σωτήρας ... ἐπιχθονίων ἀνθρώπων/ἀκυπόρων τε νεῶν. See Appendix, p.109.
32. ἀλλ' ἔμπης ὑμεῖς γε ... (17) gives the general sense 'but notwithstanding their transgression and despite the extremity of the situation' ἀλλά ... γε gives due emphasis to the Dioskouroi: see J.D. Denniston, The Greek Particles (Oxford, 2nd edn.1954), p.119.
33. διομένοις θανέεσθαι (18) is a typically strong reminiscence of Il. IV.12, where Aphrodite saves Menelaos, διομένον θανέεσθαι.
34. cf. especially Kallim. Ep. 5.5, Γαλιναίη, λιπαρὴ θεός.
35. The Great Bear and the Little Bear, and between the 'Asses', the dim 'Crib'. See Theophr. fr.6.23 for the Asses and the Crib; and Aratos 892ff. for the weather sign they give.
36. We should here remind ourselves that while Theokritos does seem to have an eye on the Homeric hymn in question, there were other such storm-scenes in the literature he knew: we might think particularly of the fragment of Alkaios' Hymn to the Dioskouroi, fr.34a LP, which may even pre-date the Homeric hymn.

Notes: Chapter II, Polydeukes

1. This is not of course to say that Theokritos has necessarily 'improved' upon Apollonios' version in any poetical way. Gow's crushing comments (p.231f.) about "the inferiority of the story in A.", for him the strongest argument in favour of Apollonios' priority, seem to me to be very ill-judged. The purpose of the two authors is too different for such qualitative comparisons.
2. Adduced by A.S.F. Gow, "The Twenty-Second Idyll of Theocritus", CR LVI (1942), p.12.
3. See Dover, p.180.
4. F. Vian, Apollonios de Rhodes: Argonautiques, Chants I-II (Paris, 1974), p.136.
5. For another good example deriving from the same original as the Ficoroni Cista see J.D. Beazley, Etruscan Vase Painting (Oxford, 1947), Pl. XIV.1, pp.56-61, on the Boston Stamnos. Compare also Pl. XIX.1, pp.78-80.
6. A. Köhnken, Apollonios Rhodios und Theokrit (Göttingen, 1965), p.91f.
7. Cf. U. von Wilamowitz-Moellendorf, Die Textgeschichte der griechischen Bukoliker (Berlin, 1906), p.194, "es ist ganz klar, dass inhaltlich Kleinerlei Beziehung zwischen T. und A. obwaltet ...". But see Köhnken (op. cit. n.6), p.86ff.
8. Cf. Brooks Otis, Vergil: A Study in Civilised Poetry (Oxford, 1913), p.399f. He speaks of a "designed correspondence" between XIII and XXII. These links have been taken to imply that Theokritos is doing the same thing in both poems, but they would fit in equally well with the scheme outlined on p.19f: they would establish the reason for his treatment in XIII. Indeed the hypothesis that XXII came before Apollonios and XIII after might account for the much higher proportion of verbal reminiscences of Apollonios in the latter poem, assuming Theokritos to have had a 'corrective' purpose in XIII which he did not have in XXII.
9. H. Fränkel, "Apollonios Rhodios as a Narrator in Arg. 2, 1-140", TAPA XXCIII (1952), pp.144-155. Compare n.1 above.
10. See Köhnken (op. cit. n.6), p.84 for a schematic breakdown of the narratives in parallel.
11. Apollonios can give more local detail to a setting when it suits him; cf. I.936ff., III.198ff.
12. Cf. Köhnken (op. cit. n.6), p.95ff.
13. See n.8.
14. J.D. Denniston, The Greek Particles (Oxford, 1966), p.32ff.

15. By getting clear through the Symplegades the Argo put an end to the power of these rogue rocks and immobilised them forever (cf. Ap. Rhod. II.604ff., Theok. Id. XIII.24). We can compare for example the story of Herakles 'making safe' the far west, Pind. Nem. III.22ff, al.. She was thus herself a patron of mankind, like the Dioskouroi (see Appendix, pp.109-111).
16. See Vian (op. cit. n.5), p.131f., and Gow ad 29. Apollonios' account agrees with Strabo 13.586.
17. Cf. Vian (op. cit. n.5), p.123f. on the importance of the Symplegades episode.
18. At the close of the Bebrykian incident an anonymous Argonaut is made to say that if Herakles had been with them still, there wouldn't have been any boxing match; Herakles would have taken his club to the king as soon as he appeared with his 'rule' (Ap. Rhod. II.145ff.). Instead they have survived through Polydeukes' τέχνη. Cf. G. Lawall, "Apollonius' Argonautica: Jason as Anti-Hero", YCS XIX (1966), pp.130-134; D.N. Levin, "Apollonius' Heracles", CJ LXVII (1971), p.24.
19. θεῶν φίλα τέκνα (29): this perhaps reminds us that the Dioskouroi were on board, and in illustrious company. Cf. Ap. Rhod. III.366, ἀθανάτων υἱές τε καὶ υἰώνοι; III.402, Jason is θεῶν γένος; Pind. Pyth. IV.13, παῖδες ὑπερθύμων τε φωτῶν καὶ θεῶν. In line 31 Theokritos calls them 'men' - he seems to be taking advantage of the ambiguity he uses in speaking of the Dioskouroi themselves. See Appendix, p.106f..
20. Gow, Pl.XV.
21. T.G. Rosenmeyer, The Green Cabinet (Berkeley, 1969), p.202.
22. See n.8 above. If we did not have evidence that the spring was an element provided by tradition in the Amykos story we might be tempted to suppose that Theokritos had invented it for a calculated parallelism with the Hylas episode. As it is, it appears to be Apollonios who does the inventing, partly perhaps to avoid a repeated motif in adjacent episodes of his epic.
23. Kallim. Hymn II.111-12, ἀλλ' ἦτις καθαρὴ τε καὶ ἀχράαντος ἀνέρπει
πίδακος ἐξ ἱερῆς ὀλίγη λιβάς ἄκρον ἄωτον.
He contrasts the clear bubbling spring of small scale poetry with the muddied waters of the torrential continuous epic, Ἀσσυρίον ποταμοῦ μέγας ῥόος (H. II.108). See p. 7 above.
24. 'Crystal', as Gow remarks (ad 39), would be better than 'ice' here, but if so this is the earliest use of the word in that sense.
25. Compare Kallimachos' spring, n.23 above.
26. We might note in passing the Hellenistic poets' eye for light-effects, the 'impressionist' side to their observation. One of the best examples is Apollonios' simile of a sunbeam glancing off water in a pail for Medea's distracted state of mind (Ap. Rhod. III.755ff.).
27. Köhnken (op. cit. n.6), p.91, notes that the forest scenery probably came

from the tradition. Amykos is lashed to a tree on the Ficoroni Cista (Gow, PL.XIV).

28. Note that Theokritos has carefully set his Hylas narrative at this time of year too: XIII.26, τετραμμένου εἶαρος ἤδη, 'when spring was turning to summer'. Another indication of the 'designed correspondence' between the two idylls (n.8 above).
29. Cf. D. Hagopian, Pollux' Faustkampf mit Amykos (Vienna, 1955), pp.9-16.
30. Gow (ad 44) wants to tie ὑπέροπλος to its physical meaning only. There is no need so to limit our interpretation: cf. D.N. Levin, Apollonios' Argonautica Re-examined: I, The Neglected First and Second Books (Leiden, 1971), p.135.
31. Cf. ἀποῖσιν ναύτησιν (18); πεῦκαι λεῦκαι (40f.).
32. The Farnese type exists in many copies, the most famous this colossal and muscle-bound version signed by Glykon of Athens. It seems likely that the original (second half 4th century) was colossal in scale. For a survey see F.P. Johnson, Lysippos (Durham, North Carolina, 1927) p.197ff.
33. Compare the famous mid 1st century B.C. statue of a seated boxer, complete with cauliflower ears, from the Museo delle Terme, Rome: R. Lullies and M. Hirmer, Greek Sculpture (revised and enlarged edition, London, 1960), Pl. 275-277, p.106f. It has been suggested that this pose derives from the most famous statue of Herakles by Lysippos known to us from descriptions - a colossal bronze once at Tarentum, showing the hero seated upon a lion-skin. v. J. Dörig, Jahrbuch des Deutschen Archäologischen Instituts LXXII (1957), p.19ff. Perhaps Theokritos had this piece in mind.
34. See n.23 above.
35. Apollonios makes use of dress as a means of characterising the opponents in his account of the boxing match: Polydeukes takes off a finely-woven mantle with romantic associations and the king casts aside a heavy dark functional cloak (Ap. Rhod. II.30ff.). The garment motif goes quite deep in Apollonios; cf. Levin (op. cit. n.30), p.44, the bull-hide of Argos and the fine mantle of Akastos, and p.68f., the cloak of Jason.
36. Köhnken (op. cit. n.6), p.85.
37. Apollonios uses in its moral sense the superlative of the adjective Theokritos used primarily in its physical sense: an intentional comment?
38. Vian (op. cit. n.4), p.137, compares Apollonios' introduction to the Amykos story with his preface to the Lemnian episode, which gives a summary of the state of affairs before the story proceeds (I. 609ff.).
39. Vian (op. cit. n.4), p.137. He tabulates Apollonios' careful symmetry and use of antithesis in the chiasmatically organised scenes: see p.138. The moral emphasis of the passage reflects Apollonios' more serious intent. For the difference in tone between the two accounts see especially Hagopian (op. cit. n.29), p.47ff., Köhnken (op. cit. n.6), p.95ff., and Vian (op. cit. n.4), p.137ff.

40. Cf. Gow on 55-74. He notes Opp. Kyn. I.20ff. "an absurd dialogue in distichs between Oppian and Artemis which possibly suggests that dialogue interruptions of the kind were less rare than now appears". However we must give Theokritos credit for what looks to us like a striking innovation.
41. Hagopian (op. cit. n.29), p.23. He begins his discussion of the Agon-motiv (p.21ff.) with a comparison with conventional Homeric speech before battle, taking as his example the discursive exchange at II: VI.123ff. between Glaukos and Diomedes, and noting its "epische Breite".
42. Cf. Dover ad 55, "it is always possible to take the greeting formula χαῖρε in its literal sense"; he quotes Ar. Ach. 832. Gow quotes Eur. Hec. 426f.
43. μήτε σὺ με ξείνιζε (61): Gow suggests a colloquial meaning for this phrase - "stop this talk of ξένια", again picking up Polydeukes' words (60). It is very close to our popular turn of phrase, "Don't you 'hospitality' me."
44. Or a boxing match according to rules as opposed to an all-in match; see Gow ad 66. Platt's emendation of the nonsensical ὄμματ' ἀόρθα of the MSS. to ὄμμα τ' ὀρθῶν seems very good; cf. Philostratos Imag. 348K.
45. Compare the lionskin that Amykos wears (52). Apollonios uses a proper Homeric lion simile for Amykos in his account (Ap. Rhod. II.26ff.)
46. Köhnken (op. cit. n.6), p.95. Cf. Vian (op. cit. n.4), p.134. For discussions of the two treatments of Amykos see references in n.39.
47. Or, in Id. II, the more seriously sympathetic insight into the emotional state of the love-sick Simaitha, and what is more, into the reality behind it. Theokritos' particular gift lies in the exploitation of the dramatic monologue, to show us through the very words of an engaged and self-deceiving actor the truth about that character and situation. Contrast Apollonios' essentially descriptive psychological insight in the famous portrayal of the love-sick Medea in Argonautica Bk. III.
48. Gow, p.400.
49. Vian (op. cit. n.4), p.134.
50. Cf. Eurip. I.T. 303, κόχλους τε φουσῶν συλλέγων τ' ἐγχωρίους. (This is a Taurian herdsman reporting the arrival of two young Greek strangers who have come safe through the Symplegades; one of his fellows thought that they might be the Dioskouroi: an interesting reference by Theokritos.)
51. Hagopian (op. cit. n.29), p.24. He criticises Apollonios for not making use of the Zuschauermotiv in his treatment.
52. See Gow's learned note (ad 80f.) on these thongs: their invention was sometimes attributed to Amykos. In Apollonios' account this part of the preparations carries considerable emphasis (II.51-66).
53. Apollonios uses the Tityos story as the sixth scene on Jason's wonderful

cloak, to represent the punishment of hubris under Zeus' moral order: Apollo is depicted as a βούπαις οὐρανὸν πολλὰς shooting down Tityos as he drags off Leto (Ap. Rhod. I.759-762). For analysis of the cloak see D.N. Levin, "Δίπλαξ, πορφύρεη", RivFC XCVIII (1970), pp.17-36.

54. υπερφίαλος: as with υπέροπλος (44), Theokritos seems to be allowing both senses of the word to be felt beginning with the physical (cf. n.30 above). "Originally the word seems only to have signified puissant, without any bad sense" (L.S.J.). Then it got its meaning of overbearing, arrogant; cf. Od. IX.106 of the Cyclopes - υπερφιάλων ἀθεμίστων.
55. Apollonios uses similar phrasing of one of Polydeukes' other victims in the general battle which follows the boxing match: ὑπὲρ ὀφρύος ἤλασε χειρὶ (II:108).
56. For φύλλοισι with the meaning 'among the flowers', see Gow ad IX.4; φύλλον must be taken in this sense at XI.26 and XVIII.39 also.
57. Cf. E.N. Gardiner, Greek Athletic Sports and Festivals (London, 1910), p.421. Iros likewise only succeeded in striking Odysseus on the shoulder, while Odysseus delivered a crushing blow beneath Iros' ear (Od. XVIII.95f.).
58. Gow, ad 112. See Dover's comment ad loc.
59. Vian (op. cit. n.4), p.134. Cf. Köhnken (op. cit. n.6), p.92 and p.112: Theokritos' comic depiction of Amykos here "fast burleske Züge annimmt."
60. It is interesting to note that Pindar Nem. X.64 uses the phrase μέγα ἔργον ἐμήσαντο ὠκέως of the opposition of the Apharidai to the Dioskouroi.
61. Cf. U. von Wilamowitz-Moellendorff, Die Textgeschichte der griechischen Bukoliker (Berlin, 1906), p.186: "Der hellenische Heros ist ein zivilisatorische Macht; er will die Barbaren nicht mehr ausrotten, sondern hellenisieren."
62. Cf. Hagopian (op. cit. n.29), p.18.
63. F.P. Fritz, Theokrit Gedichte (Munich, 1970), p.228. Cf. Vian (op. cit. n.4), p.134: Polydeukes "incarne l'homme civilisé, à la fois brave, hospitalier et généreux"; Amykos is "le rustre".
64. Vian (op. cit. n.4), p.134. Vian notes the "Silène ventru" who appears on the Ficoroni Cista (Gow, Pl.XV).
65. Vian (op. cit. n.4), p.137.
66. Cf. Köhnken (op. cit. n.6), p.95, "Bei Apollonios dagegen hat die Auseinandersetzung zwischen Amykos und den Argonauten von Anfang an einen viel ernsteren charakter."
67. Cf. Vian (op. cit. n.4), p.134, "c'est un brute fière de ses muscles, un boxeur sans cervelle."
68. Köhnken (op. cit. n.6), p.96: Apollonios' Amykos "weiss genau, was die Regeln des Gastrechts vorschreiben, und setzt sich ganz bewusst über sie hinweg."

69. Hagopian (op. cit. n.29), p.48: "Während also dieser [Theokritos' Amykos] ein elementarer Unhold, ein Antaios ist und sogar gut den Vergleich mit dem Menschen fresser Polyphem aufnehmen kann, ist der Amykos des Apollonios ein Busiris, ein seiner Grausamkeit bewusster Barbar." For Antaios see p.44; Busiris was likewise a son of Poseidon, the king of Egypt who sacrificed every stranger to Zeus. Hagopian's distinction is an effective one: p.16f., p.47ff.
70. See p.44f.
71. Apollonios' Polydeukes likewise represents the triumph of τέχνη: his too is a Kallimachean victory.
72. Fritz (op. cit. n.63), p.229.
73. Pind. Nem. III is a fascinating poem. In Pindar's view excellence, in both athletics and poetry, is owed to an inborn gift combined with ponos. He talks extensively of the poetic process in this poem. We find Theokritos doing something similar in XXII. See Chapter IV.
74. Gow (op. cit. n.2), p.12.

Notes: Chapter III, Kastor

1. See Chap. I, pp.2, 6 for the formal requirements of the hymn genre and the problem presented by Theokritos' use of it.
2. Gow, p.384f.. There is a section of his preface entitled "The Problem of the Idyll". Cf. the rather fuller discussion in his earlier article "The Twenty-Second Idyll of Theocritus", CR LVI (1942), pp.11-18. Gow distinguishes four 'unnecessarily provocative' elements in Theokritos' presentation: (1) he insists on the kinship of the opponents; (2) he makes the Leukippides the cause of the quarrel; (3) he needlessly makes the Leukippides affianced brides of the Apharidai; (4) he says that the Dioskouroi used fraud as well as force in their abduction.
3. Ph. E. Legrand, Étude sur Théocrite (Paris, 1898), p.91.
4. The paper is cited in D.N. Levin, Apollonius' Argonautica Re-examined: I, The Neglected First and Second Books (Leiden, 1971), p.54, n.4.
5. Cf. Legrand (op. cit. n.3), p.91, "sur le rapport de la justice, l'opposition est frappante entre les deux parties de l'idylle XXII: ici Castor frappe impitoyablement un juste qu'il a offensé; là Pollux épargne un brutal par qui il fut provoqué grossièrement." Also Levin (op. cit. n.4).
6. Dover, p.246f.
7. Dover, p.246. He does also point out that we must keep to "seems" in view of the lacuna in the text after 170.
8. Gow, p.383f.
9. Gow, p.385.
10. Cf. Legrand (op. cit. n.3), p.91, Theokritos "veut faire servir à là gloire de Castor, beaucoup moins riche d'exploits individuels, le récit de la querelle fameuse des Dioscures et des fils d'Apharée. Une première conséquence nécessaire est que Castor, au lieu de succomber, sortira sain et sauf de la lutte...."
11. The abduction of the Leukippides appears frequently on vase-paintings; compare the frieze of the Siphnian treasury at Delphi (F. Poulsen, Delphi (London, 1920), p.113), and see note 15 below. Of course these 'white-horse' maidens are the appropriate brides for the horseman twins; cf. P. Pyth. I.66 λευκόπῳλοι of the Tyndaridai. See Sir J.G. Frazer on Apollodoros III.XI.2, Loeb edition (London, New York, 1921), Vol. II., p.30f.
12. See Appendix, p.108.
13. Pindar's text for the story was "καὶ μὲν θεῶν πιστὸν γένος" (Nem. X.54): he was mainly concerned with the fidelity motif of the sequel to the quarrel.

14. The relevant remains of the Kypria are frrr. VIII-XI Allen. For the cattle-raid story compare the metope from the 6th Century Sikyonian Treasury at Delphi which shows the two pairs of brothers driving an army of oxen (Poulsen (op. cit. n.11), p.86).
15. A relief from the Heroon at Gölbaşı, c.400 B.C., shows the Dioskouroi escaping with the Leukippides against the background of preparations for a feast; amongst those in pursuit are two men on horseback whom Benndorf took for the Apharidai (F.A.O. Benndorf, Heroon von Gjölbäschitrysa (Vienna, 1889), p.159.) The identification cannot be proved of course. This would be our only datable evidence for this form of the story before Theokritos. The Apharidai nowhere appear on vase-paintings of the abduction episode.
16. The relevant passage is Lykophron, 546ff.:
 αἰθεὶς δ' ἐναίχμασσουσιν ἀτανέψιου
 ἀνεψιαῖς ὄρονισι χραισιμήσαι γάμους
 βιαιοκλῶπας ἀρπαγὰς τε συγγόνων
 χροῖζοντες, ἀλοφῆς τῆς ἀεδνώτου δίκην.
 According to Lykophron (567f.), Zeus instigated the quarrel in order to prevent the Dioskouroi from going to Troy (see Chapter IV).
17. The dénouement of the accounts in Ovid and Hyginus differs slightly from Theokritos', which leads Gow (p.384) to say that they are probably not derived from him: but it is quite possible that they are conflating his account with other elements. In Hyginus for instance Kastor survives the first quarrel, killing Lynkeus as in Theokritos, but there is a follow-up episode over Lynkeus' grave in which Idas kills Kastor, as in the main tradition. Gow doubts that Theokritos' version of the story was his invention on the grounds that it is allusively told; but is it particularly allusive? The situation is really made quite clear, and would have been clearer if we had Kastor's speech in full. We are unfortunately in no position to tell exactly where Theokritos' story has come from. See note 15 above.
18. A. Köhnken, Apollonios Rhodios und Theocrit (Gottingen, 1965), p.85. He speaks of Theokritos on the other hand 'stalking' his goal in the boxing-match narrative.
19. For the relationship of the pairs see Apollodoros I.9.5: he gives the sons of Perieres and Gargophone as Aphareus, Leukippos and Tyndareos. Other sources give a different parentage for Tyndareos. See W.H. Roscher, Ausführliches Lexikon der griechischen und römischen Mythologie (Leipzig, 1884-1937) 5.1406. Theokritos however accepts the kinship through the Dioskouroi's stepfather Tyndareos (cf. 170, 200).
20. For μελλογάμω cf. Soph. Ant. 628.
21. Cf. Od. XV.427, where it is used of pirates taking a woman to sell as a slave.
22. Dioskouroi and Apharidai are introduced side by side in Apollonios' catalogue (I.146-155).
23. Cf. G. Lawall, "Apollonius' Argonautica: Jason as Anti-Hero", YCS XIX

(1966), p.140f. See also H. Fränkel, "Ein Don Quijote unter den Argonauten des Apollonios", Mus. Helv. XVII (1960), pp.1-20.

24. Apollodoros III.10.3 names Idas as a son of Aphareus, but adds "κατὰ πολλοὺς δὲ Ἰδᾶς ἐκ Ποσειδῶνος λέγεται" - which is an interesting indication of a fairly brutal character (compare Amykos).
25. Theokritos however gives no indication of the locality of the tomb; cf. Gow ad 208.
26. For the line end ἐπ' ἀλλήλοισιν ὄρουσαν (142) compare Il. XIV.40, XVI.430. For the scene of arrival compare Il. VI.103 ἀτύκτα δ' ἐξ ὀχέων οὖν τεύχεσιν ἄλτο χαμᾶζε.
27. Cf. Il. VI.110, μακρὸν ἄυσας, of Hektor κορυθαίολος.
28. Polydeukes might well have asked the same question of Amykos (cf. 58).
29. Gow, p.383.
30. Gow, p.383.
31. Cf. Gow ad XXIV.44: the learned earnestness of his discussion is almost amusing.
32. Compare the repetition by Apollonios' Amykos of information already given us by the poet at the beginning of his boxing-match narrative. See Chapter II, p.31f. and n.18 above.
33. On τοι see J.D. Denniston, The Greek Particles (Oxford, 1954), p.537. "Its primary function is to bring home to the comprehension of the person addressed a truth of which he is ignorant, or temporarily oblivious." It is used frequently by Homer in speeches.
34. One might perhaps wonder (cf. Gow ad 150f.) why if the Dioskouroi had won the assent of Leukippos they still had to abduct the girls (137). The kidnap element was absolutely central to the traditional story, of course, but besides this the Apharidai had obviously been making things uncomfortable for the Dioskouroi. Perhaps Kastor filled in something of this background in the part of his speech now lost to us.
35. For the general thought cf. Achilles at Il. IX.395ff.; Eurymachos at Od. XXI.250ff.
36. Theokritos develops this figure for words which fail to find their mark in such a way as to remind us briefly of the prologue. Among the parallels quoted by Gow are Od. VIII.408, Pind. Pyth. VI.12, Eur. Suppl. 1155, Tr. 419, Ap. Rhod. I.1334.
37. Jason is the full development of this type. He turns "honeyed words and circumvention into effective weapons". (D.N. Levin, "Apollonios' Heracles", CJ LXVII (1971), p.23). When faced with the task of wresting the fleece from Aietes he proposes to try persuasion first (Ap. Rhod. III.179ff.). For, he says,

πολλάκι τοι βέα μῦθος, ὃ κεν μόλις ἐξανύσειεν
 ἠνορέη, τόδ' ἔρεξε κατὰ χρέος, ἧπερ ἔωκει
 πρηύνας. (III.188ff.)

See further Lawall (op. cit. n.23), p.137ff. But while words salvage something from awkward situations (e.g. III.372ff.), they are in the end not enough and Jason must rely upon Medea's magic for his final victory.

38. Line 170 looks very much like the end of Lynkeus' speech, but it is possible that he then said "but if you are determined to fight about it we will defend our rights with cold steel" - which would have facilitated a jump to where Kastor says very much the same thing.
39. The adjective is used of νεῖκος at Il. IV.444, of πόλεμος at Il. IX.440, XIII.358, 635, al; and also of old age, Il. IV.315, and death, Od. III.236. Apollonius' Lexicon says that it was commonly held to mean 'κάκος', but prefers πᾶσι τὸ ὁμοίως συμβαῖνον (cf. Hesychius). Gow is doubtful that the word is connected with ὅμοιος, but it seems very likely that this is how Theokritos primarily intends it here, where it would have a special point, while the meaning 'κακός' can also be felt.
40. ὃ γενεῆ προφέρεσκον (183) suggests their seniority. Of Polydeukes it might even suggest his immortal birth, just as ὀπλοτέρω γεγαῶτε (176) reminds us of the legend of Kastor's secondary conception (see Appendix, p.108).
41. Cf. Il. XX.272, ἄντυγ' ὑπο πρῶτην.
42. Kastor seems to have two spears: cf. Sarpedon at Il. XII.298, δύο δοῦρε τινάσσων, holding a shield in front. Cf. also Il. III, 8, X.76, al.
43. Cf. Il. XI.572, δοῦρα ... ἐν σάκει μεγάλῳ πάγεν; Il. XIII.163, ἐν καυλῷ ἑάγη δολιχὸν δόρυ.
44. The anatomical exactitude is very typical of Homer, διαπρό is used with the genitive at Il. IV.138, V.281, XIV.494, and often as an adverb, in describing the passage of weapons.
45. Cf. Il. XI.241; νόξ Il. IV.659, al..
46. For Lynkeus' eye-sight cf. Pind. Nem. X.62, Ap. Rhod. I.153, IV.1466.
47. Cf. Pind. Nem. X.68f., ἐνθεν ἀρπαξάντες ἄγαλμ' Ἀίδα, ξεστόν πέτρον/ ἔμβαλον στέρνῳ Πολυδεύκεος. In Pindar both Apharidai cast the stone at Polydeukes. Theokritos' details are different but his language reminiscent.
48. See p.51ff.above. Zeus normally acts on behalf of Polydeukes. Of course Theokritos has no use for the traditional sequel to the story here.
49. Dover (ad 210).
50. There is an element of dramatic irony in the 'action' of Zeus against Idas: the Apharidai did not apparently acknowledge him as the father of the Dioskouroi. See Appendix, p.107.

51. See n.37.

52. Gow, p.383.

53. Charles Beye, "Jason as Love-Hero in Apollonios' Argonautika", GRBS X (1969), p.55.

Notes: Chapter IV, Epilogue

1. Gow, p.385.
2. Cf. Kallim. H. I.91ff., III.259ff., VI.116f. For the general extraction of a moral from a narrative compare Alkman, PMG fr.1.34ff. Theokritos uses the element in the hymnal close to XXVI, after narrating the horrible end suffered by Pentheus at the hands of his mother and her sisters. See Dover, p.250 and p.264f.
3. Gow (ad 212) sees the difference in tone as another pointer to his theory of hasty composition: "it is an odd conclusion for a poem which began by celebrating the Dioskouroi as θεοὶ σωτήρες."
4. Cf. H. Hom. I.20f., III.545f., IV.579f., V.292f. etc.; Kallim. H. I.91ff., II.113, III.259ff., IV.325f., V.140ff., VI.134ff.; Theok. XXVI.33ff.
5. This is a more generalised form of the prayer for the victory of the poet with his hymn in competition, cf. H. Hom. VI.19f: χαῖρ, ἐλικοβλέφαρε, γλυκυμείλιχε. δὸς δὲν ἀγῶνι/νίκην τῷδε φέρεσθαι ... Theokritos apparently used this motif to close XXIV, cf. Chap. I, n.3, probably as a purely literary device.
6. If the poem is held together by anything it is the Argonautica myth (the first episode takes place during the voyage, and the combatants in the second were ship-mates aboard the Argo) - and this really concerns the generation before Troy.
7. Helen, the traditional cause of the Trojan war, was not always well treated by the Greek poets. Compare for instance Alkaios fr.283LP on the ills Helen brought upon the Greeks by succumbing to her lust and deserting husband and child. Or the famous story of Stesichoros' blinding; he was only φίλος after he recanted: D.L. Page, Poetae Melici Graeci, pp.104-106, nos. 192-193.
8. A.S.F. Gow, "The Twenty-Second Idyll of Theocritus", CR LVI (1942), p.16, n.3.
9. Cf. M.T. Goodwin, Syntax of the Moods and Tenses of the Greek Verb (London, 1897), p.150.
10. So Gow ad XVI.49. But cf. Pind. Pyth. III.112ff., 'we know of Nestor and Lykian Sarpedon through the songs which τέκτορες σοφοὶ sang'.
11. Theokritos is writing in the Pindaric mode in XVI. For the thought cf. Pind. Nem. VII.20ff., Isth. IV.37ff., VIII.47ff..
12. Cf. XVII.8, ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
13. In Id. XVI indeed Theokritos aligns himself with Homer (and Simonides) as he asserts, in a plea for patronage, the traditional power of poetry to immortalise. There he seems to have no ulterior purpose and is concerned simply to side with tradition.

14. Cf. C.R. Beye, "Jason as Love-Hero in Apollonios' Argonautika", GRBS X (1969), p.31.
15. For the appeal for information cf. Il. II.484ff., Il. 218ff., Ap. Rhod. IV.552ff. The device of the question to the Muse was often used as a method of varying and ordering an epic narrative; cf. Ap. Rhod. II.851.
16. See p.36 for the 'un-epic' nature of the narrative.
17. Cf. also Ap. Rhod. II.845,IV.1381.
18. Compare for instance the influence of Pindar's poetry metaphors upon the language of Kallimachos Ait. fr.1.
19. Pindar (Nem. III.40ff.) insists that it is impossible to learn excellence (poetical or athletic): it is a divine gift. But as the poem develops he consciously modifies this to allow a place for training or acquired skill, in the process. Theokritos likewise modifies his complete submission to the Muse at the end of the poem (222).
20. Is Lykidas Apollo in disguise? See F. Williams, "A Theophany in Theocritus", CQ XXI (1971), pp.137-145. The passage with its imagery is Theokritos' contribution to Apollo's views as given in Kallimachos' Ait. fr. 1 and II.105ff.
21. λιγεῶν μείλιγματα Μουσέων (221): for λίγεια of the Muse cf. Od. XXIV.62, H. Hom. XIV.2, XX.1 and XVII.1, the short hymn to the Dioskouroi - Κάστορα καὶ Πολυδεύκε' δαίσειο Μοῦσα λίγεια. λίγυς seems to have been something of a Kallimachean catch-word: cf. Kallim. Ait. fr.1.29, λιγὺν ἦχον of the cicada (contrasted with the θόρυβον of the ass) as an image for his poetry.
22. See pp.4-8 in particular.
23. A good example is the lack of moral seriousness in the treatment of Medea by Apollonios. Her horrible murder of her brother Apsyrtos attracts no comment. There are places where Apollonios seems positively to enjoy creating an unnerving mixture of tone. At the beginning of Bk. IV, for instance, Medea runs away in terror from her father's palace, frightened as a fawn; but she knows the path in the dark because she had gone that way often before looking for corpses and evil roots. See also Beye's comment, p.73f.
24. Gow, p.385.

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Appendix on the Dioskouroi

The appendix is intended to give some background on the traditions about the birth and attributes of the Dioskouroi which will concern Theokritos as a hymn-writer.

Tyndaridai or Dioskouroi: When we speak of the "Dioskouroi" we are giving them the benefit of the doubt; in ancient times they were as likely to be called "sons of Tyndareos", after their mortal step-father. The ambiguity seems to trouble us more than it did the Greek poets, who were used to living with many conflicting versions of myth. We see that Theokritos keeps a fairly even balance between the two appellations in XXII. The twins are introduced, as is only right, as the sons of Zeus. During the boxing match, Polydeukes is son of Tyndareos at 89, but six lines later the son of Zeus. At 115 in the formal appeal to the Muse, he is once more the son of Zeus. Kastor is introduced in the couplet of transition as the son of Tyndareos (136); the pair of them are sons of Zeus in the next line. Lynkeus appeals to them as cousins on the fathers' side (170), and there is reference to "kindred strife" at 200. At 202 Kastor is in fact a son of Tyndareos; at 210 however Zeus intervenes with a thunderbolt to save him (presumably for paternal reasons). The moral of this is that it is no light thing to war with the sons of Tyndareos (212). All poets are dear to the sons of Tyndareos and Helen and other heroes (216), for songs are the fairest meed for gods (223).

Compare the wording of Homeric Hymn 17.2: "Τυνδαρίδας οὐ Ζηνὸς Ὀλυμπίου
 ἐξεγένοντο". This could not be clearer: it is plain that ^{the} statement did not seem as illogical to the Greeks as it does to us. (Cf. H. Hom. 33.2. Apollonios also uses the two names in close conjunction in the Argonautica: cf.

II.41, 'Tyndarides', II.43, 'son of Zeus'.) Of course our first problem is that English is not accustomed to patronymics which can serve merely as alternative names: the apparent contradiction is eased if we say 'Tyndarides' rather than 'son of Tyndareos'. At all events we are not to accuse Theokritos of carelessness (cf. the ill-judged remark of D.N. Levin, Apollonius' Argonautica Re-examined, I: The Neglected First and Second Books (Leiden, 1971), p.138, n.2).

Clearly his usage is often governed purely by considerations of convenience. But at the same time he was obviously aware of the ambivalence of the mythological background and it is worth considering whether he exploits it. In the Kastor story, the Apharidai, resting their appeal for a peaceable settlement of the quarrel on ties of kinship, do not realise, or refuse to acknowledge that they are dealing with sons of Zeus. Theokritos is perhaps using a touch of dramatic irony, since the story closes with Zeus' intervention on Kastor's behalf, convincing proof of the mistake of the Apharidai.

Their divine status: There is certainly a good strand of mortality in the history of the heavenly twins. The tradition goes back to Homer. In the famous passage where Helen looks down from the walls of Troy and identifies the Greek heroes, she notes that her brothers are not among them. What she did not know, adds the poet, is that

... τοὺς δ' ἤδη κάτεχεν φυσίχου ἀΐα
 ἐν Λακεδαίμονι αὔθι φίλῃ ἐν πατρίδι γαίῃ (Il. III.242-3).

Homer here implies that they were both dead and buried in Sparta: "the life-giving earth held them fast." Hesiod however apparently made them both the sons of Zeus. (Hesiod fr.24 M.W., ὁ μὲν Ἑσίοδος ἀμφοτέρους Διὸς εἶναι γενεαλογεῖ. Hesiod also made Helen completely immortal by substituting Okeanos for Leda.) The Odyssey (XI.298ff) shows the emergence of a popular legend designed to harmonise these two conflicting reports. An important change is

made to the Iliadic line,

τοὺς ἄμφω ζῶντας κατέχει. φυσίζῳος αἶα (Od. XI.300),

and there follows the story that the pair pass from living to dead on alternate days, τιμὴν πρὸς Ζηνὸς ἔχοντες, and sharing the honour of gods. (It has been plausibly suggested that this belief owes its origin to the combination of a celestial with a chthonian cult.)

The details of the arrangement here are not absolutely clear, but the general implication is of one immortality shared between two. Pindar elaborates this in his story at Nemean 10.55ff., where he makes Kastor the true Tyndarid, and Polydeukes the son of Zeus. When Kastor is killed by Idas, Polydeukes chooses to share his immortality rather than be parted from his brother. This was an influential version of the story (cf. Schol. Pind. Nem. 10.150, ὁ δὲ Πίνδαρος ἐτέροις τῶν ἱστορικῶν ἐξακολουθήσας ... The tradition of Kastor's death apparently appeared in the Kypria.) Kastor is on the whole the less prestigious of the two. Theokritos however chooses to make him equally the son of Zeus, and is at pains to honour both in his hymn, though it is arguable whether Kastor does come off as well as Polydeukes (see Chapter III).

Zeus' explanation in Pindar's poem (Nem. X.80ff) that Leda conceived Kastor by Tyndareos after he himself had begotten Polydeukes, is reminiscent of the story about the birth of the Zeus-child Herakles and his mortal brother Iphikles (cf. Id. XXIV). Herakles is an interesting parallel for the Dioskouroi. There was an ambiguity about his parentage too, and it is this that made him such an attractive hero. (It should be emphasised that the status of ἡρώες in general is not very consistently defined in Greek: cf. Gow on ἡμίθεοι ad Id. XVIII.50,) He could be called son of Amphytrio (e.g. Id. XIII.5) and frequently was, especially when poets wished to stress his nature as "the best of men". As a man who gained immortality through

his arduous labours (athloi), he was Pindar's favourite analogue for his athletic heroes. Because of his strain of mortality he was felt to be particularly close to men and is one of the great "benefactor of mankind" figures in classical literature. The Dioskouroi had a similar philanthropic aspect, and developed early on into fully-fledged σωτήρες, or ἥρωες ἀλεξίκακοι. (See T.W. Allen, W.R. Halliday and E.E. Sikes, The Homeric Hymns (Oxford, 1936) on H. Hom. 33.6 for the title σωτήρες. It was applied to other gods, e.g. Zeus, and to heroes of the top rank who were worshipped as θεοί.)

The Dioskouroi as saviour-gods: The particular province of the Dioskouroi as saviour-gods was the sea. This function made them both popularly important and poetically appealing. (For poetic appeal compare the sea-passages of H. Hom. 33.7ff., Alkaios fr.34LP, Eurip. El. 1347ff. and the present poem.) We can find evidence of the same thing at Rome too: their cult popularity is attested by the common expletives 'edepol' and 'ecastor' (compare 'mehercule'); at the same time Horace can make highly sophisticated symbolic use of their function as rescuers in speaking politically of the Princeps. (He associates them with Herakles for this purpose - "dicam et Alciden puerosque Ledaë", Odes I.12.25-32: see the relevant notes in R.G.M. Nisbet and Margaret Hubbard, A Commentary on Horace: Odes, Book I (Oxford, 1970), p.153.)

The Dioskouroi seem to have flourished at Rome from a very early period: there was a story that they appeared as mysterious horsemen at the Battle of Lake Regillus in 496 B.C. and brought the Romans a resounding victory over the Latins. They do indeed seem to have had a connection with those in peril on land as well as on sea. Theokritos treats this as an extension of their general protectorship of horses when he describes the Dioskouroi as

ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,
ἵππων θ' αἱματόεντα παρασσομένων καθ' ὄμιλον (6-7).

They are saviours of men at points of critical danger and of horses panicking in "the bloody fray", which suggests a battle (ὄμιλος is used frequently of the throng of battle in Homer - Il. V.353, IV.516, etc. For its more general meaning of 'tumult, confusion', cf. Herod. IX.59.) The wording could also apply to the notoriously dangerous chariot-racing of antiquity which with/the Dioskouroi had a cult connection.

The Dioskouroi as patrons of horses and athletics: The Dioskouroi shared the patronage of horses (24, Alkman fr.2 PMG) and generally appeared on horseback: in Alkaios' hymn (fr.34LP) for instance they ride vividly across land and sea on swift-footed horses to save men from death. When it came to a division of aretai, however, the horsemanship fell to Kastor, since Polydeukes had a distinct personal connection with boxing (2f., 132). Compare the Homeric line

Κάστορα θ' ἐπιπόδαμον καὶ πῦξ ἀγαθὸν Πολυδεύκεα

(Il. III.237, Od. XI.300)

(cf. also Ap. Rhod. I.146f., Hor. Odes I.12.26f., Prop. III.14.18). Both were general patrons of athletics (24). Apollodoros however suggests the less sporting side of Kastor's particular prowess: "Καστῶρ μὲν ἦσκει τὰ κατὰ πόλεμον, Πολυδεύκης δὲ πυγμῆν" (III.XI.2). This is the emphasis Theokritos gives in the narrative he devotes to Kastor (compare his epithets at 136, - δορυσοῦε, χαλκεοθωρηξ).

On the whole, however, the Dioskouroi were amiable young divine persons, and this is the feeling which illuminates the first part of Id. XXII. They had their origin as Lakonian household gods. (See M.P. Nilsson, A History of Greek Religion (Oxford, 1949), p.34. The Dioskouroi were always closely associated with Sparta; cf. 5,122, 156.) Even when they became more

elevated they continued to act pretty decently as friends of men. Quintilian (XI.2.11ff.) sceptically tells the story of how they saved the poet Simonides from death after he had run foul of his patron for devoting so much space to them in a celebratory ode: they lured him out of a house which promptly collapsed. (Theokritos for his own purposes sets up a special relationship between the Dioskouroi and poets (24, 215f.). They do not normally have any such function; the story about Simonides is one of the only things we can adduce as background for the idea.) Theirs was the friendly light, ἐν νόκτῳ φάος (Alk. fr.34.11), which brought hope to sailors. (Cf. H. Hom. 33.16f. The light was the phenomenon known to us as St. Elmo's Fire: see Allen, Halliday and Sikes, The Homeric Hymns, p.438f..) They calmed the storm. Euripides used them at least twice as dei ex machina entrusted with the message of divine justice and the task of putting things right (at the end of the Helen and the Electra). The abduction of the daughters of Leukippos was perhaps one of their less worthy exploits - but for that story see Chapter III.

We might finally note that the Dioskouroi, the heavenly twins, were very much a pair (cf. Gow, p.384, "these almost inseparable twins"). This presented a problem if they were to be hymned individually. A boxing story was the obvious thing for Polydeukes, but Kastor was more difficult to accommodate. Polydeukes is in fact the more distinct figure, and this is reflected in Theokritos' poem. (Their characters were not so clearly separated as, for instance, those of Amphion and Zethos, the sons of Zeus and Antiope: the former was distinguished as a lyre-player, the latter as a herdsman. Euripides apparently turned this division to use in the Andromeda (fr.179-227 Nauck; later finds in Powell, New Chapters III.105ff.) in order to set the θεωρητικὸς βίος against the πρακτικὸς. Theokritos is not attracted to any such treatment.)

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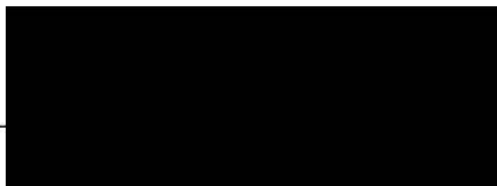
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Title of Thesis

Theokritos' *Idyll* XXII: A Sympathetic Study

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