

Hunting in the Hellenistic Epigrams

Among the dedicatory Epigrams of book six of the Greek Anthology, there are poems which have been composed for dedications made by ordinary men and since the objects dedicated are frequently tools of human activities. In it are reflected the lives of hunters, fowlers, and fishermen.

These epigrams deal principally with three brothers who dedicated their hunting implements as an offering to Pan, the patron of hunters. Each poet deals with the theme in his own manner, but a close interpretation of the epigrams seems to show that they are closely related to one another. There are fifteen epigrams in the Anthology which handle this specific topic⁽¹⁾. I select three of them. A comparison with these epigrams is inevitable.

Let us start with the following epigram by Leonidas of Tarentum:

*Οἱ τρισσοὶ τοι ταῦτα τὰ δίκτυα θῆκαν ὄμαιμοι.
ἀγρότα Πάν, ἀλλῆς ἄλλος ἀπ' ἀγρεσίης·
ὦν ἀπὸ μὲν πτηνῶν Πίγρης τάδε, ταῦτα δὲ Δάμις
τετραπόδων, Κλείτωρ δ' ὁ τρίτος εἰναλίω.
ἀνθ' ὧν τῶ μὲν πέμπε δι' ἠέρος εὖστοχον ἄγρον.
τῶ δὲ διὰ δρυμῶν. τῶ δὲ δι' ἠϊόνων.⁽²⁾*

"The three brothers dedicated these implements to you huntsman Pan, each from a different type of chase: from whom Pigres these (nets) of fowl, Damis these (tools) of beasts, and Cleitor the third (these instruments of fishing). In return for which send them well-aimed hunting, to the first through air, to the second through the woods, to the third through the sea-shore."

In this epigram the three brothers (a fowler, a hunter, and a fisherman)⁽³⁾ dedicated the implements of their profession as an offering to Pan, the patron of their crafts⁽⁴⁾.

The essential theme of the epigram is concisely outlined in the opening couplet. This is indicated in the words of the first hexameter together with the words

(1) Korte. A., *Hellenistic Poetry*, translated by Hammer. J., and Hades.M., New York, 1922, p. 369; Lesky.A., *A History of Greek Literature*, translated by Willis. J., and Cornilia de Heer, London, 1966, p. 739; Fraser. P. M., *Ptolemaic Alexandria*, 1972, vol. I, p. 623; Harvey. P., *The Oxford companion to Classical Literature*, Oxford, 1980, p. 304; Albercht Dible, *A History of Greek Literature from Homer to the Hellenistic period*, London, 1994; very recently Fains. G. L., *Ancient Greek epigram*, California press, 2010, p. 56.

(2) Leonidas 46 = A. P. VI. 13.

(3) Webster. T. B. L., *Hellenistic Poetry and Art*, London, 1964, p. 2f.

(4) Allen. T. W., Halliday .W. R., and Sikes .E.E., *The Homeric Hymns*, 2nd ed., Oxford, 1936 on h. 19. 8-10; Douglas. P. R., *Studies in the diction of Leonidas of Tarentum*, University of Illinois, 1973, 43f; Rose. H. J., *A Handbook of Greek Mythology*, London, 1978, p. 167f; Graves. R. G., *The Greek Myths*, New York, 1985, p. 101 f; Esterling. P. E., and Knox .B. M. W., (ed) *The Cambridge History of Callimachus Literature, The Hellenistic Period and the Empire*, Cambridge University press, 1989, p. 19; Grant. M. and Hazel. Z., *Who's who in Classical Mythology*, London 1996, p. 254; Howatson. M. C., *The Oxford Companion to Classical Literature*, Oxford University press, 1997, p. 406.

Hunting in the Hellenistic Epigrams

ἀνρότα Πάν in the pentameter, These words are indicated by their occurrence between the οἱ⁽¹⁾ at the beginning of the line and θυαυοι emphatically placed at the verse-end. The adjective τρισσοί, emphasized by its initial position, seem to be applied to the substantive θυαυοι, (= brothers)⁽²⁾ announced by the article οἱ. The ethical dative τοῖ⁽³⁾ tells us the dedicators some specific interest in offering. It is made by the coincidence of the οἱ endings. The mention of the hunting nets is followed. The word Leonidas has chosen is the Homeric δίκτυα⁽⁴⁾. Here δίκτυα are announced by the article τὰ and emphasized by the demonstrative ταῦτα which make clear from the outset in which capacity Pan is invoked and consequently what the epigram will be about.

It is noted that δίκτυα the only one mentioned here. The poet calls all the dedicated pieces δίκτυα⁽⁵⁾ and then alluded implicitly in connection with each dedicator. This is confirmed by the main θῆκαι. At the same time these words are marked by the assonance a.

In the first pentameter we find the deity's name, who is invoked in his capacity of hunting ἀνρότα⁽⁶⁾ with the Homeric epithet of the god. Elsewhere in his poetry Leonidas used the same title and applied it to the same deity⁽⁷⁾. Thus the god has been addressed in the first couplet and he appears to be the addressee of the whole epigram. The first hemistich of the pentameter seems to be related to Theocritus Idyll. 1. 123. The verse is this⁽⁸⁾: ὦ Πάν Πάν Λυκαίω

The invocation to Pan stands exactly in the same initial position as in Leonidas epigram. The epithet Λυκαίος acquires prominence because of its final position. This

(1) For such separation of the article and noun, see Williams. F., Callimachus hymn to Apallo, Oxford, 1978. p. 15.

(2) θυαυοι is a word frequently used in tragedy in this sense. e. g. Aeschylus Th. 681; Eum. 605. Sophocles. AJ. 1312; Bouglas. op. cit, p. 206.

(3) The dative σοί appears in this context in A. P. VI. 12. 2; 57. 1; 106. 1; 109. 9; 167. 1; 180. 1; 181.2; 183. 1 in all these epigrams Pan is the addressee.

(4) In A. P. VI. 11. 1 is used referring to the huntsman Damis; Cf. Od. 22. 385; τόδε δίκτυον Net; as simply nets. Cf δίκτυα in A. P. VI. 15. 1; 186. 1.

(5) for details see Gow. A. S. F., Page. D. L, The Greek Anthology, Hellenistic Epigrams, vol. II, Cambridge, 1965, ad loc.

(6) The word ἀνρότης is found once in Od. 16.218 . where it refers to men who the nests of eagles .cf. A. R. 4. 110. Douglas. op. cit., p. 190. cf. Leonidas 4 = A. P. Vi. 188. addresses Pan the emphatic final position as ... ἀνρότα δαίω. see Douglas, op. cit, p. 190. Anyte 19 = A. P. 231. 1 applies the same title to Pan, see Gow – Page ad loc; Fain. op. cit. p. 40; not ably Antipater 64 = A. P. Vi. 111. 6 invoked Artemis as ... κοῦρα ἀνρότιδι; 22. 5. Priapus is addressed as ἀνροιωτη; in A. P. VI. 27. 7, the gods generally invoked as ... δαίμοσιν ἀνροδοτησι ... In Roman Poetry cf. Ovid. Met XI. 161: "calamis agrestibus insonant ille", the Roman Poet here transfers the epithet agrestis from a deity to the symbol of a deity.

(7) Leonidas 4 = A. P. VI. 188. 3.

(8) Legrand. Ph. E., Bucoliques Grecs, Les Belles Lettres, Paris, 1925, p. 165.

Hunting in the Hellenistic Epigrams

epithet had been applied to Pan by Leonidas, although with different words in another epigram⁽¹⁾. Moreover both verses belong to a pastoral setting. The differences are: The absence of the epithet ἀνρότης⁽²⁾ in Theocritus; the repetition of the deity's name is dropped in Leonidas; and finally the invocation to Pan stands in the hexameter in Theocritus, whereas it occurs in the pentameter in Leonidas. However the pastoral poet uses ἀνρότερος in this context elsewhere in his poetry⁽³⁾. Then the poet has given a brief note to what will be mentioned in the following couplet in an adjectival phrase ἄλλης ἄλλος ἀπό:⁽⁴⁾ the last word in the verse ... ἀνρσείτης⁽⁵⁾ is qualified by adjective ἄλλης and governed by the preposition ἀπό. Notably ἀνρσείτης is first attested here and almost a Leonidas creation. Meanwhile that proves that each dedicators ἄλλος intention is to offer his object of chase to Pan, but this is also conveyed by the prominent position of the emphatic ἀνρότα and of ἀνρσείτης in the same verse which in its first syllable echoes ἀνρότα phonetically, and underlines the purpose of the poem. On the other hand the assonance in the last three must be noted.

The second couplet is devoted to an enumeration of the dedicated pieces of hunting, and the dedicators whose names are viewed one by one, not as a whole, as we found in the first hexameter. This is of course an expansion of what mentioned in the first line. The brothers and the tools of their crafts are stressed by a μὲν ... δὲ ... δὲ structure. Thus Leonidas starts with Pigres the ὀνιθεντής. the first dedicator whose name is given among the words of line 3; whereas a specific element of catching birds πτηνῶν (the first element) is preceded. The demonstrative τῶδε (lie these nets) follows. The word πτηνός seemingly borrowed from tragedy⁽⁶⁾. The sense is that Pigres caught birds during his life as a distinct activity of fowling. The hexameters ends with Damis the θηρρευτής⁽⁷⁾, proceeded by the demonstrative ταῦτα (i. e. nets of the beasts), while

(1) Leonidas 4= A. p. VI. 188. 1, Gow–Page ad loc. It must be noted that Pan is exh to leave his native setting in vergil. G. 1. 16 ... Lycaei “for details see Thomas. R. F., (ed) Vergil Georgics, I-II, Cambridge University Press, 1990. p. 71.

(2) The vocative Πᾶν Appears in Leonidas 662. 5: Πᾶν ῶ ἀνρρευτή .
Details see Gow. A. S. F., "Leonidas of Tarentum", CQ, 8, 1958, p. 123; Theocritus Idyl. VII. 103, 106; A. P. VI. 12. 1; 180. 2; 181. 2.

(3) Theocritus Idyle. VIII. 58; XXI. 6. for details see Gow. A. S. F., Teocritus, Cambridge University Press, 1973, ad loc; cf. Mnasalcas 8 = A. P. VII. 171. 4; Nicias 8 = A. Pl. 189. 4, Gow – Page, ad loc.

(4) Cf. Callimachus . h. II. 10 ἄλλον ἔπ' ἄλλω. for details see Williams ad loc; cf. Also Leonidas 72 = A. P. VII. 726. 10; other instances cited by Gow–Page and loc.

(5) Generally ἀνρσείτης = ἀνρρα Gow–Page ad loc; Webster. op. cit. p. 205; Douglas. op. cit. p. 278, Leonidas 47 = A. P. VI. 35. 2 uses the adjective ἀνρρεῖος the deity is Pan. In later literature ἀνρρα is used with Pan and fishing eg: A. P. VI. 167. 7; 196. 5.

(6) Cf. Aeschylus. Ch. 591; Sophocles. AJ. 168. for details see Harrison. R. B, Holdeslin and Greek Literature, Oxford, 1975. p. 215; Euripides, Ion. 504.

(7) The Homeric word θηρρευτή (cf .II .12.41) is in apposition to Damis in A. P. VI. 11. 13.; cf. also A. P. VI. 107. 1.

while the appearance of the hunting element τετραπόδων⁽¹⁾ (the second element) is delayed until the pentameter. The device is made particularly emphatic by the pairing of Pigres and Damis, and by the juxtaposition of the two demonstrative in the hexameter. The rest of the pentameter gives us the name of the third dedicator and his fishing activity. Cleitor the γοίπευς is announced by the article ὁ and qualified by the adjective τρίτος unlike the first two dedicators. On the other hand ὁ τρίτος could be taken in an apposition to Cleitor, the latter possibility seems likier. Nevertheless ὁ τρίτος is dropped by Paton in his translation of poem⁽²⁾. It must be noted that unlike the previous two elements, the third element is not proceeded or followed by any demonstrative such as τάδε or ταῦτα. Instead the Tarentine poet seems purposely to concentrate on the third element εἰναλίων which stands at the emphatic final location. The word Leonidas has chosen is the Homeric εἰνάλιος⁽³⁾ in the pentameter. Here the sound effects consist mainly in the internal rhyme (τετραπόδων - εἰναλίων) with πτηνῶν in the hexameter, and thus have a binding effect upon the whole.

In the second couplet Leonidas seems to take over Callimachus' Iambi; the lines are these:

" Ἦν κείνος οὔνιατός, ὃ τό τε πτηνόν
καὶ τοῦν θαλλόσση καὶ τὸ τετράπουν"
(Iambi II fr .192.1-2)

The word πτηνόν reminds us of πτηνῶν in our epigram, then θαλλάσση corresponds in meaning to εἰναλίων and finally τετράπουν at the end of line 2 in Callimachus echoes τετραπόδων at the beginning of line 3 in Leonidas. Hence we see in this couplet Leonidas has reproduced all the elements of Callimachus' verse although inverting the order. It is noted that the elements themselves are not coordinated by a μὲν ... δὲ ... δὲ structure as in Leonidas but by a less symmetrical τε ... καὶ ... καὶ. On the other hand the remainder of each poem is different. In Leonidas Pan, to whom the brothers dedicated their tools, is invoked; however in Callimachus Aesop's tale begins in an unadorned homespun fashion⁽⁴⁾. Above all no dedication is mentioned. It

(1) The same element τετράπους also occurs in the literature: A. P. VI. 15. 1; Archias A. P. VI. 179. 4; 180. 3; These poets transfer the word from the initial position in Leonidas second pentameter to the final emphatic location in the first hexameter and in the final emphatic place in Archias. In Roman poetry Vergil uses the element *quadrupes* Aen. VII. 500 and Ecl. V. 26, for details see Coleman. R., Vergil "Eclogues" Cambridge, 1977, ad loc.

(2) Paton. W. R., The Greek Anthology, Book VI, LCL, 1980, p. 305; notably τὸν τρίτον goes with fowling in 186. 5; τὰ τρίτα go with (δίκτηα) in Archias A. P. VI. 180. 4.

(3) The word εἰνάλιος occur in Homer (cf. Od. 443; 5. 67) but with meaning does Cormorants For details, see Merry. W. W., Homer, Odyssey, Books 1-12, Oxford, 1932, ad loc; the word recurs frequently in Lyric poetry and tragedy; the element εἰνάλιος holds the final in pentameter in A. P. VI. 185. 6; the same element in exactly the same case and position, occurred in A.P.VI. 28. 4, the deity is Hermes, where the element τετράπους recurs in Archias A. P. VI. 179. 4 and 183. 4; Theoc. Idyl. XXI. 39 Gow ad loc.

(4) Clayman. D. L., "Callimachus Iambi" Leiden E. J., Brill, 1980, p. 17. fe; notably Callimachus employs the element τετράπους twice in his hymns: h. 3. 131; h. 6. 106 confining them to domestic animals,

Hunting in the Hellenistic Epigrams

simply means that Leonidas probably bears Callimachus in mind. On the other hand the pentameter is imitated and reversed in an epigram in the Anthology on the same topic (A. P. VI. 15) These verses are:

Εἰναλίῳν Κλείτωρ τὰδε δίκτυα. τετραπόδων δὲ
Δάμις

VV. 1-2

Two facts are mentioned in the hexameter, the fishing element and the hunting element⁽¹⁾, both prominently placed, one in the initial and one in the final position in the line, which is itself particularly emphatic due to the internal rhyme of the two hemistiches. The fisher's name appears, as in Leonidas, among the first words of verse. At the same time τὰδε δίκτυα resemble ταῦτα ... δίκτυα in Leonidas' first hexameter. The hunter's name, the last word in the model's second hexameter, has been transferred to another emphatic place in the enjambment in the pentameter as a sign of variation. Finally ὁ τρίτος in the model is dropped here.

The last couplet contains a request to Pan. The poet asks the god to accept these offerings and grant the three brothers an easily caught game in return. This is undoubtedly the sense of the following words in the hexameter:

ἀνθ' ὦν⁽²⁾ ... πέμπε⁽³⁾ ... εὔστογον ἄγρον.

The initial phrase ἀνθ' ὦν had been used by Leonidas himself in a different context in another epigram; the deity is Cybele. The poet's request in the form of the imperative πέμπε. The adjective εὔστογον⁽⁴⁾ qualifies ἄγρον (cf ἄγροεσίης in line 1). The word Leonidas has chosen in the Homeric ἄγρον⁽⁵⁾, the same word recurred in the same context elsewhere in Leonidas poetry⁽⁶⁾.

for details see Hopkinson. N., "Callimachus hymn to Demeter, Cambridge, 1984, p. 164; Bugh. G. R., the Cambridge companion to the Hellenistic world, Cambridge University press, 2006, p. 199f; Cahen. E., Hymnes de Callimaque, Paris, 1930, p. 67.

- (1) The element εἰναλίος holds the final position in A. P. VI. 189. 6 The same element in: Exactly the same case and position, occurred in A. P. VI. 28. 4, the deity is Hermes, whereas the element τετραπόδος recurs in A. P. VI. 179. 4, 180. 4; 183. 4.
- (2) Leonidas 44 = A. P. VI. 281. 5 begins the hexameter: ἀνθ' ὦν, the deity is Cybele; Meanwhile ἀνθ' ὦν occurs in the initial place in H. P. VI. 99. 5, the deity is Pan; 187. 5. the deity is also Pan.
- (3) The imperative πέμπε also occurs in this context in A. P. VI. 179. 5; 182. 6; Rhianus 7 = A. P. VI. 34. 6 uses the optative πέμποις with a dedicating hunting implements to Pan.
- (4) Archias A. P. VI. 16. 6 applies the adjective εὔστογος to each dedicator, and the same adjective recurs in A. P. 179. 5 describing λίνος: Archias applies the adjective to ἄρκον in A. P. VI. 181. 6.
- (5) Cf. Od. 12. 330; for details see Merry ad loc, 22. 306: at h. h. 27. 5 ἄγρον τετραπομενη ... Goes with Artemis see Allen, Holliday and Siker ad loc; moreover ἄγρον with its cognates are used of cormorant catching fish and for catching of birds and fish; for real hunting expressed by θήη, for discussion of ἄγρον see Williams, p. 58.
- (6) Leonidas 4 = A. P. VI. 188. 6, the deity is also Pan; Webster. op. cit., p. 219; Fains. op. cit., p. 67; cf. A. P. VI. 27. 1. Elsewhere in his poetry Leonidas 20 = A.P.VI.295.1 uses the adjective

Hunting in the Hellenistic Epigrams

A prayer for future success was common enough for dedicatory epigram⁽¹⁾.

The enumeration of the brothers profession, like the enumeration of the hunting dwellings in the second couplet, seems chosen for the sake of emphasis. This is clearly stressed by a μὲν ... δὲ ... δὲ structure. Meanwhile all the terms are governed by the preposition διὰ. The poet asks the god to grant Pigres a prosperous work through air (ἡέρος⁽²⁾ i.e. fowling); additionally the god given Damis a future success through the wood (δουμῶν⁽³⁾ i.e. hunting), and Pan offer Cleitor a future gain through the shore water (ἡιόνων⁽⁴⁾ i.e. fishing). Notably all these interests are marked in the couplet by the dative τῶ contrasted to τοῖ line 1. Moreover we may notice the similarity of the final sound - ων: πτηνῶν in line 3, τετραπόδων - εἰναλίων in line 4 echoed δουμῶν - ἡιόνων in line 6, which establish a ring like structure.

The last couplet seems to be related to an epigram by Alexander of Magnesia in the later literature (A. P. VI. 182. 5-6), who was deeply influenced by Leonidas. In the epigram the same brothers dedicate their hunting implements to Pan. the poet asks the god in this way:

ἀνθ' ὧν τῶ μὲν ἀλόξ. τῶ δ' ἡέρος. ὧ δ' ἀπὸ δουμῶν
πέμπε

The choice of words is a copy of Leonidas. Aside from ἀλόξ⁽⁵⁾, the Homeric word, which varies ἡϊόνων: the initial expression - ἀνθ' ὧν echoes ἀνθ' ἄν and occupies the same emphatic place as in Leonidas line 5. The two terms ἡέρος and δουμῶν paralleled ἡέρος and δουμῶν in the model (despite the placement); the three terms are governed by a preposition, this time is ἀπό instead of διὰ in Leonidas. As in Leonidas each dedicator is referred to by the dative τῶ except the last brother who is mentioned by the relative pronoun ὧ as a sign of variation. Moreover the dwellings are coordinated by a μὲν ... δὲ ... δὲ structure as we found in Leonidas. The imperative πέμπε in Leonidas' fifth line has been moved to the emphatic place the enjambment of the pentameter.

In the first two couplet we are already familiar with a number of words which we have seen them scattered at various places in Leonidas' epigram. The god is addressed in the vocative Πάν: however no function is mentioned.

Εὐαγδος: other instance cited by Gow-Page, ad loc. on other hand Leonidas 47= A. P. VI. 35. 2 uses the adjective ἄγροεῖν with dedicating hunting pieces to Pan.

- (1) Cf. eg. Theodoridas 1 = A. P. VI. 155; Euphorin 1 = A. P. VI. 274; Nicarchus 2 = A. P. VI. 285.
- (2) δ' ἡέρος occurs in A. R. 2. 933; 1034; Callimachus, h. 2. 5, for discussion, see Williams ad loc; Theocritus Idyl. 21. 39, Gow-ad loc.
- (3) Homer has only the neuter plural τὰ δουμια cf. Il. 11. 118; Od. 10. 150, 251; cf. Sophocles O. T. 1399; A. P. VI. 183. 5-6; A. P. VII. 544. is found in Anyte 12 = A. P. VII. 215. 6.
- (4) The term ἡιων and echoed in A. P. VI. 23. 4, and stands in the emphatic place in the line and recurs in this context in A. p. VI. 186. 3; Douglas. op. cit., p.185 ff. and echoed by Archias A. P. VI. 192. 8.
- (5) Cf. Od. 11. 123; 134 for details see Merry ad loc. A. p. VI. 17. 2.

Hunting in the Hellenistic Epigrams

The tools δίκτυα appear as in Leonidas first hexameter. They are not preceded by the article τὰ as the demonstrative ταῦτα. The phrasal adjective ἄλλος ἀπ' ἄλλης is an example of *imitatio cum variatone*.

The hunting activities occur with different words in the two preceding couplets thus the epigram as a whole has similarities with Leonidas' poem. It consists, as Leonidas did, of three couplets only. Additionally the dative σοῖ resembles τοῖ in the model; the main verb ἔθεσαν echoes θῆκαν in Leonidas despite the placement.

Leonidas' epigram is carefully planned and well built in such a way that every verse adds a new piece of information about its theme.

At the same time it conveys to the reader the poet's wish that the dedicators offer their implements to Pan, and provides a vivid description of a typical activity and hunting dwelling. The enumeration is underlined by the connectives in the second and third couplets. It is also stressed by the force of words themselves (e.g. Pan is named and has a very strong epithet) and then the deity is mentioned in one way or another.

Sound effects have been carefully handled by the poet. Besides the assonance in the first hexameter and every pentameter is made especially rhythmic by its internal rhyme: Line 2 has an internal rhyme (... ἄλλης ... ἄνδρσίης). Line 4 has an internal rhyme τετραπόδων - Κλείτωρ εἰναλίων) and so does line 6 (δουμῶν - ἠιόνων). While at the same time it rhymes with line 4. Hence they show Leonidas in his most used correct and artistic skill.

A somewhat better treatment is to be found in Antipater of Sidon; his chief favourite was Leonidas⁽¹⁾.

Πανὶ τὰδ' αὐθαιμοὶ τρισσοὶ θέσαν ἄρμενα τέγνας·
Δάμις μὲν θηρῶν ἄρκυν ὄρειονόμων,
Κλείτωρ δὲ πλωτῶν τάδε δίκτυα, τὰν δὲ πετηνῶν
ἄρρηκτον Πίγρης τάνδε δεραιοπέδαν.
τὸν μὲν γὰρ ξυλόχων, τὸν δ' ἠέρος, ὃν δ' ἀπὸ λίμνας
οὐ ποτε σὺν κενεοῖς οἶκος ἔδεκτο λίνοισ.⁽²⁾

" Three brothers dedicated to Pan. these implements of their craft;
Damis his net of for catching beasts of the mountain,

Cleitör. these nets of fishing, and Pigres, this unbroken collar of birds,
For the one from wood land, the other from the air the third from the sea.
non was ever received home with empty nets."

We are already familiar with a number of words which occurs in the hexameter, because we have seen them scattered through the first line in Leonidas' epigram. It would seem indeed as if Antipater had deliberately concentrated them in the first verse

(1) Wright, F. A., A History of Later Greek Literature, London, 1932, p. 149 f.; Webster, op. cit., p. 205; Korte, op. cit., p. 3, Fraser, op. cit., p. 20ff; Albrecht Dible, op. cit., p. 279f.

(2) Antipater = A.P.VI. 14.

in order to call the reader's attention to his model: Πανί⁽¹⁾ the opening word, τρισσοῖ and θέσσαν⁽²⁾ (Cf πάν in the first pentameter; τρισσοῖ; and θῆκων in the first hexameter) establish that the epigram will involve a dedication of hunting implements to the patron of hunters, whose name acquires prominence because of its initial position. However no other function of Pan is mentioned such as ἀγρότης in Leonidas. The demonstrative τᾶδε echoes ταῦτα in Leonidas line 1. The word αὐθαίμοι⁽³⁾ is obviously almost identical to ὀυαίμοι and qualified by the same adjective τρισσοῖ, which we found in the previous epigram. At the same time the word αὐθαίμος is another borrowing from tragedy⁽⁴⁾. We may notice that the Sidonian poet varies his model in two stylistic devices: Firstly he alters the order; secondly οἱ τρισσοῖ⁽⁵⁾ at the beginning of Leonidas verse, which was separated from ὀυαίμοι, there, juxtaposed in the first line here and holds a less emphatic position that it did in Leonidas as a sign of variation. On the other hand the article οἱ is dropped there. The hunting implements are called ᾠμενα⁽⁶⁾, instead of δίκτυα in the model, and emphasized by the demonstrative τᾶνδε. whereas the article τὰ is omitted. Meanwhile the ᾠμενα had been used by Leonidas, although with different words in another epigram⁽⁷⁾. However Antipater 43 = A. P. VI. 47. 2 ᾠμενον ἐργασίης is in an apposition to κερκίς as a weaning implement⁽⁸⁾. Like Leonidas, Antipater describes unspecified tools, while τέγνα⁽⁹⁾ with reference to the profession of each dedicator, seems one of the sense Leonidas gave to the adjectival phrase: ...ἄλλης ἄλλος ἀπ' ἀγροεσίας in his second line.

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- (1) The datine πανί holds this initial prominent place in A. P. VI. 15. 3; 154. 1; it appears in a less emphatic position in A. P. VI. 107. 13 179. 1; 185. 4; 188. 1.
 - (2) Antipater 5 = A. P. VI. 174. 1 uses θέσσαν with dedicating meaning implements to Athena; so too Archias A. P. VI. 39. 8 in a similar context.
 - (3) Cf. Sophocles, O. C. 1078, Shapiro H. A., Myth into art, London, 1995, Dioscorides, 23 = A. P. VII. 707. 2; for details see Fraser. op. cit., p. 607; Archias A. P. VI. 2.
 - (4) Sophocl. OC. 1078.
 - (5) For the combination of τᾶδε and τρισσοῖ; cf. A. P. VI. 184.1.
 - (6) In Hesiod. op. 808 ᾠμενα have a distinct meaning "tackle of a ship ..."; the same meaning is recurs in Theocritus. Idyl. 22. 13.
 - (7) Leonidas 8 = A. P. VI. 205. 1. as. carpenter's tools.
 - (8) So too Anon. 38 = A.P. VI. 48. 2. for details see. Taran S. L. The art of variation in the Hellenistic epigram, Leiden, 1979, p. 120 ff, Anon. A. P. XI. 203. 8; Phaneas 3 = A. P. VI. 295. 8, Gow-page ad loc.
 - (9) cf .Leonidas 52 = A. P. VI. 4. 7 the word τέγνη goes with Poseidon to whom the dedication of fishing tools are made Gow-page ad loc; Fains, op. cit, p. 67; in another connection cf. Leonidas. δ = A. P. VI. 205. 10; Antipater 5 = A. P. VI. 223. 5 confined the same word to the art of fishing γουπηδι τέγνη; cf. A. P. VI. 29. 1; 181. 1; 184. 184. 2.

Hunting in the Hellenistic Epigrams

Antipater devotes the whole pentameter to the hunter and his dedicated instrument of hunting wild animals. The hunter's name (Damis)⁽¹⁾, was the second dedicator in Leonidas poem stands at the final position in the hexameter. Antipater has transferred the name of the hunter to another emphatic place, the beginning of the pentameter. The hunting implement is called θηρῶν ἄρκυν. It is noted here that the word Antipater has chosen is the Homeric θήρ⁽²⁾ instead of non Homeric τετραπύς in the model ; however the meaning is roughly the same thing as in Leonidas. ἄρκυς⁽³⁾ here replaces the demonstrative ταῦτα in the previous poem; at the same time it could be used as a synonym of δίκτυα which we found in Leonidas. On the other hand ἄρκυς is a word previously attested in tragedy⁽⁴⁾. Meanwhile θηρῶν qualified by the adjective ὄρειονόμων⁽⁵⁾ which has no precedent in Leonidas. It directly refers to a more specific specific area, which would have been appropriate for this kind of hunting. Ultimately it introduces a new element which Antipater has added.

The mention of the other two dedicators names and their dedicated tools of profession continues in the second couplet. The hexameter is headed by the fisher's name Cleitor⁽⁶⁾ (Leonidas, third dedicator) and followed by the implement of his profession πλωτῶν τὰδε δίκτυα. The adjective πλωτός⁽⁷⁾ is used here substantively, which corresponds in meaning to εἰνάλιος in Leonidas. Notably the element πλωτός does not occur in the model, but it was found in another epigram by Leonidas⁽⁸⁾. At the same time the Sidonean poet uses the element εἰνάλιος in another epigram with repetition in the verse⁽⁹⁾. It simply means that both poets use these

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- (1) Damis was mentioned in an apposition to θηρευτής in A. P. VI. 11. 1; whereas the name occupied the same emphatic place in the pentameter in A. P. VI. 183. 4.
 - (2) Cf. Il. 15. 324; 584; Callimachines h. II. 100 Williams ad loc: and the word θήρ occurs frequently in this context. Cf. A. P. VI. 12. 3 with Damis; 16. 3; 181.3; 184. 4; 185. 1; Antipater 46 = A. P. VI. 111. 2 θηρονομίου
 - (3) In A. P. VI. 109. 8 ἄρκυς is a fowling net; it goes with Cleitor in Archias A. P. VI. 179. 5; The same poet applied ἄρκυς to εὔστογος in 181. 6. Notably δίκτυα goes with Damis in A. P. VI. 12. 3; 16. 3; 181. 3; 185. 1.
 - (4) Cf. Aeschylus. Ag. 1116; Ch. 1000.
 - (5) The adjective ὄρειονόμων (= ὄρεινους) is used twice by Philippius A. P. VI. 107. 8: (i) with reference to the hunting implements dedicated to Pan. (ii) A. P. VI. 240. 5 with sacrificing a mountain boar to Artemis' alter. Rheianus σ = A. P. VI. 34. 4 Pan was addressed as the lord of the hills ὄρειάονα..... Archias A. P. VI. 181. 1 invokes the same deity "who dwells in the mountains" ὄρεσιονοίκε.....
 - (6) The fisher's name with its initial place bears a close resemblance to Alexander of Magnesia A. P. VI. 182; Zaximus of Thasos A. P. VI. 184. 4; for the emphatic position cf. A. P. VI. 11. 3; 187. 3.
 - (7) The word πλωτή does occur in Homer (cf. Od. 10. 103) but with the meaning "floating" see Merry ad loc. The same element πλωτός is found in Leonidas 50 = A. P. VI. 296. 4 the deity is Hērēs; and recurs frequently in later epigrammatists: Anon. A. P. VI. 23. 5; Meleager 60 = A. P. V. 204. 25 ἄνοοι πλωτάί; are grouped in Archias A. P. VI. 180. 5-6. cf. Anyte 12 = A. P. VII. 215. 1.
 - (8) Leonidas 50 = A. P. VI. 296. 4; cf Anonymus A. P. VI. 23. 5.
 - (9) Antipater 50= A. p. VI. 223. 8.

elements mutually. Unlike Leonidas, Antipater identifies Cleitor's nets δίκτυα emphasized by the demonstrative τᾶδε. The demonstrative τᾶδε was Pigres' nets in Leonidas in general sense. The rest of the couplet is devoted to the fowler's name (Pigres) and his tool of catching birds. The subject of the pentameter is understood from the element πεττηνῶν⁽¹⁾ the last word in the previous hexameter. This element (first element in Leonidas second verse) is mentioned here in the third place, and kept for the emphatic final position in the line. Additionally the assonance is noted with ὄρειονόμων in the previous verse. The element πεττηνῶν echoes πεττηνῶν in Leonidas' poem (despite the placement). At the beginning of the line we find the Homeric adjective ἄροηκτον⁽²⁾ qualifies the last word δεραιοπέδα⁽³⁾ announced by the article τᾶν. The demonstrative τᾶνδε resemble τᾶδε in Leonidas, and follows Pegres as well. The fowler's net δεραιοπέδη was not found in the model. However Leonidas has λαμοπέδη of dog-collar⁽⁴⁾, which presumably is given as a synonym. On the other hand in Leonidas' poem, the name of the fowler occupies the final emphatic position in the second hexameter as πεττηνῶν do in our epigram. Antipater has moved the fowler's name to a less emphatic place in the pentameter. This deviation from the model is stressed by the fact that the noun stands at the end of the verse and the adjective in the initial position in the same verse. Finally it is noted that the three brothers and their dedicated pieces themselves are coordinated by a μὲν ... δὲ ... δὲ structure as Leonidas did. Hence upon the pentameter we see that in these two couplets. Antipater has reproduced all the elements of Leonidas' first two couplets; although inverting and placement enriched them with additions.

The last couplet seems related to Leonidas. The hexameter is particularly colorful because of the enumeration of hunting-dwellings, which were scattered in Leonidas' third couplet. The order in which these terms were mentioned in Leonidas (air – wood – sea), and Antipater (woods – air – sea) with different words except ἠέρος⁽⁵⁾ which echoes ἠέρος in the model despite the order. The thickets, Leonidas' second term, are mentioned here in the first place. The term ξυλόγων corresponds in meaning to δρομῶν in the previous epigram. The words ξυλόγος in Homeric⁽⁶⁾ Leonidas 49 = A. P. VI. 263. 4 had used it with dedication of spoils from a marauding animal; and then the word recurred frequently in the Hellenistic poetry⁽⁷⁾. Just as in Leonidas the sea (i.e. (i.e. fishing) is the third term. The fishing-dwelling ἠιών in the model, is now referred

(1) The same word πεττηνῶν in the same case and position occurred in Archias A. P. VI. 16. 3; 179. 3.

(2) Cf. Il. 15. 20; Od. 10. 4, Theocritus, Idyl. xxv. Gow, ad loc. Douglas, op. cit. 246.

(3) Cf. Antipater A. P. IC. 76 Gow-page ad loc.

(4) Leonidas 47 = A. P. VI. 35. 6. cf Archias A. P. VI. 16. 4, 109, 8; Douglas, op. cit., p. 318.

(5) The same word ἠέρος in the same case in the hexameter appears in A. P. VI. 182. 5; cf. A. P. VI. 183. 6; 187. 6.

(6) Cf. Il. 5. 162; 11. 415; Od. 4. 335; for details see Stanford. W. B. (ed). The Odyssey of Homer. vol. I. 1-12, London, 1984 ad loc.

(7) Perses 5 = A. P. VII. 445. 2; Archias A. P. VI. 181. 5; Douglas. op. cit., p. 42, 77.

by also the Homeric word *λίυνη*⁽¹⁾. The Sidonean poet uses the same term *ἠιών* in another epigram⁽²⁾. At the same time all these terms⁽³⁾ are governed by the preposition *ἄπρ* instead of *διὰ* which Leonidas used in his epigram. Moreover the hunting-dwellings are stressed by a *μὲν ... δὲ ... δὲ* structure in the hexameter. The whole is being clarified by the particle *νόω*. The enumeration of the dedicators occurs here in a condensed manner in the line, which we found in Leonidas' last couplet. It is made emphatic by the repetition of the article *τὸν... τὸν* for the first two dedicators which echoes the repetition of *τω ... τω* in Leonidas. The relative *ὃν* is used here as a sign of variation. The whole pentameter is devoted to concise of colorful description of the brothers' by-gone laborious life as hunters. This is conveyed by the adverbs *ποτέ*⁽⁴⁾ implying flourish. The word *οἶκος*⁽⁵⁾ is chosen for the sake of emphasis because this is the place where these brothers meet together and may need to busy themselves with profits obtained from their hunting in different areas and circumstances.

On the other hand *οἶκος* has no precedent in Leonidas and no indication of place had been given. The verb *ἔδεκτο* clarifies and sums up the whole situation, while explaining the brothers' interests in the previous verse. This is stressed by the rhythmic effect of the assonance of the words (*οἶκος - ἔδεκτο*). Notably the main The verb is not *πέμπε* but the Homeric *δέγουαι*⁽⁶⁾, which in other Hellenistic epigrams was frequently associated with objects⁽⁷⁾ dedicated to the patrons of the crafts, and which with *οἶκος* provides the reason for Antipater's intention to make the epigram thank-offering instead of a prayer for success in Leonidas. Thus the deviation from the model is apparent. The last Homeric word in the pentameter *λίνοις*⁽⁸⁾ is qualified by the Homeric adjective *κενεοῖς*⁽⁹⁾ and governed by the preposition *σὺν*. At the same time *λίνα* complete with *ἄουενα* in line 1 the circular structure of the poem.

(1) In Homer *λίυνη* means sea e. g. Il. 13. 21; 24. 79; Od. 3. 1, Merry ad loc; for cult titles to this meaning see LSJ. S. V. cf. Aeschylus, Pers, 871, see Prickard, A. O., The Persae of Aeschylus, London, 1902, ad loc.

(2) Antipater 50 = A. P. VI. 223. 2.

(3) The three terms are combined together in different words in the verse; cf. A.P.VI.12.4; 182.2; 187.6.

(4) Cf. Archias A.P.VI. 195.3 The deity is Athena.

(5) *οἶκος* is used in this context in A.P.VI.186.1 ; the adjective *οἶκειος* is found in P. VI.186.2.

(6) Cf. Il.15.88, for details see Willock. M.M.,(ed.). The Iliad of Homer, Books XIII-XXIV, London 1984 ad loc 9.7. cf. *ἔδεκτο* in Theocritus. Idyl. VIII. 78, Gow ad loc; cf. A. P. V. 9. 7

(7) E.g. Leonidas 3 =A.P.VI.334.6. where nymphs, Hermes and Pan are mentioned together; 108.4, The deity is Pan ; 158.3. The offerings dedicated to Pan, Bacchus and nymphs.

(8) Cf. Il.5.487 for details see Wace F.B.A., and Stubbings F. H.,(ed) A Companion to Homer, London, 1963, p.420, The same word *λίνα* occurs in the same sense and position in the line cf. A.P.VI.105.6; 179.6. It is noted that in the dedicatory epigrams *λίνον* and *δικτυον* are used as alternatives e.g. A.P.VI. 180. 3; 181. 3; 184.2.

(9) Cf. Il. 3. 376; od 22. 249

Hunting in the Hellenistic Epigrams

This epigram and Leonidas have several points of contact: Both involve an address to Pan by the poet. Antipater adheres to the three names given by Leonidas⁽¹⁾. Both concern the hunters' life and their implements dedicated to the patron of their craft. Antipater's epigram, as did Leonidas, of three couplets only. The tools are viewed one by one and coordinated by a *μὲν ... δὲ ... δὲ* structure as the model, despite the order and placement to carry a weight of emphasis.

The differences between Antipater and Leonidas are apparent in the structure in which the Sidonean poet frees himself to a certain extent from his model both in vocabulary and arrangement for conveying certain effects which have to do with the content of the poem. Antipater's vocabulary is more Homeric than Leonidas. The hunting instruments: ἄρκυς . δίκτυα besides δεραιοπέδη are mentioned and described more fully in our epigram rather than in Leonidas. Thus Antipater names more than one instrument. No function of Pan is brought, as it was in Leonidas. On the other hand a prayer for success has been replaced by a thank-offering, and since the nets and snares will be needed if the three brothers are to go on hunting⁽²⁾.

Leonidas 46 served in its turn as a model for several poems, which were influenced by Antipater one of them is Archias' following poem⁽³⁾.

*Ἀγραύλω τάδε Πανὶ βιαρκέος ἄλλος ἀπ' ἄλλης
αἰθαιμοὶ τρισσοὶ δῶρα λινιστασίης,
Πίγρης μὲν δειραχθῆς ἐύβροχον ἱμμά πετηνῶν.
Δάμις δ' ὑλονόμων δ' κτυα τετραπόδων,
ἄρκυν δ' εἰναλίων Κλείτωρ πόρην· οἷς σὺ δι' αἰθήρας
καὶ πελάγευς καὶ γᾶς εὐστογα πέμπε λῖνα.⁽⁴⁾*

"To rustic Pan three brothers gave these gifts from a different kind of netting that provides life's necessities, Pigres his well knit noose that heavy on the neck of fowling, Damis his nets of forests' beasts, Cleitor offered his net of fishing; may you (Pan) may send them well-aiming nets through air, sea and land."

Here again Pan is the addressee as in Leonidas and Antipater. Thus the epigram begins with an invocation to the god in his capacity of the rustic⁽⁵⁾. Obviously Pan is here mentioned as in Leonidas (but not in Antipater) accompanied by an epithet⁽⁶⁾. This

(1) So do the later epigrammatists except Julius Diocles A. P. VI. 186 who does name the dedicators.

(2) Cf. Rheianus 6 = A.P. VI. 34.4 Gow-page ad loc.

(3) Archias devotes four epigrams intimately related to one another. The other epigrams are: A.P. VI. 16; 180; 181.

(4) Archias A.P. VI. 179.

(5) Kerényi. C., *The gods of the Greeks*, Thames and Hudson, London, 1988, p. 73; Mervat Seif El-Din, *Die reliefierten. Hellenistisch - rominschen Pilgerflaschein*, Le Caire, 2006, p. 75.

(6) Leonidas 97: A. P. VI. 154. I begins ἄγρονοῦω τάδε Πανί, ... in This hemistich the epithet ἄγρονόμος is applied to Pan, which stands at exactly the same position as ἀγροαυλος in our epigram

Hunting in the Hellenistic Epigrams

time is also the Homeric ἀνοαυλος⁽¹⁾ as ἀνοότης in Leonidas, but the meaning is indicated in both. Moreover ἀνοότης in its first syllable echoes ἀνοαυλος. In Antipater's poem the name of the god and its case occupy this emphatic position in the hexameter. Like Leonidas, Archias seems purposely to concentrate on the deity's epithet. On the other hand Pan is also invoked by the epithet ... ἀνοευ... in exactly the same position, occurred in Archias sixth verse in another epigram⁽²⁾. The demonstrative τᾶδε which stands between the epithet and the god's name, echoes ταῦτα in Leonidas first line and resembles τᾶδε and occupies this place in Antipater's first hexameter. The word βιορκέος⁽³⁾, has no precedent in the models seems natural and appropriate for the hardships of hunting life or it means that the brothers may earn their necessities of life with work' which the connotation of their laborious life Antipater has reserved it for the final point in the epigram. The adjectival phrase ἄλλος ἀπ' ὀλλης is an example of imitatio cum variatione of Leonidas' line 2 ἄλλης ἄλλος ἀπ' ὀλλης so the adjective ἄλλης is here looking for its noun λινοςτασίης which governed by the preposition ἀπ' in the next verse. At the same time both words appear in a prominent position in the lines and they are made more emphatic by the assonance which gives a rhythmic sound to the first couplet. The same adjectival phrase appeared with nuance in another epigram by the poet himself⁽⁴⁾. Archias there transferred it to another emphatic place, the enjambment of the pentameter. The appearance of αὔθαιμοι τρισσοῖ is already reserved and prominently placed in the final position in the pentameter as a sign of variation. The dependence on the models is apparent: The first word of the pentameter αὔθαιμοι echoes in meaning the last word of the hexameter ἄμιαμοι in Leonidas epigram and reminds us of the same word αὔθαιμοι. in Antipater. The adjective τρισσοῖ is the same as in the models and juxtaposed as Antipater did despite the placement. The article οἱ at the very beginning of Leonidas' first hexameter. is dropped here. Archias has followed the Sidonean poet in omitting it. From a structural point of view, all this is exactly the reverse of what Leonidas did in his epigram. The dedicators' offerings here seem stressed by the word δῶρα⁽⁵⁾ and emphasized by the demonstrative τᾶδε in the hexameter with the dative Πανί in which they are formulated echo the verbs used by the models; on the other hand the poet could

(1) Cf. Il. 18. 162; 24. 81; Hesiod. Theog. 26; h. 4. 567; not ably from Homer onwards the adjective ἀνοαυλος is commonly apply to shepherds cf. A. R. 4. 317; Perses 5 = A. P. VII. 445. 3 for discussion see Gow-page Loc: Nicander, Th. 473, for details see Gow. A. S. F – Scholfield. A. F., Nicander Cambridge. 1953 m ad loc; cf. A. P. VI. 113. 1; in A. P. VI. 185. I. Damis' net is of ἀνοαυλος..... θηρών; Douglas, op. cit., p. 455.

(2) Archias. A.P. VI. 180.6.

(3) LSJ. S. V. The word Biarkys is neglected by Mackail, J. W., Select Epigrams from the Greek Anthology, Oxford, 1960, p. 40.

(4) Archias A. P. VI. 181. 2.

(5) Archias A. P. VI. 181. 2 begins ἄλλος ἀπ' ἄλλοιας, the adjectival phrase recurs in the same place in the hexameter in A. P. VI. 182-3; 184. 1.

Hunting in the Hellenistic Epigrams

substitute δῶρα for θῆκων - θέσαν⁽¹⁾ and repeats the essence of what was found in Leonidas and Antipater. The last word λῦνόςτασίης in the pentameter as ἀνδρῆσίης is governed by the preposition ἀπὸ and qualified by the adjective ἄλλης; both words are in exactly the case and position, occurred in line 2. The same word λῦνόςτασίης had been used by Leonidas with different context,⁽²⁾ and by Archias himself in another epigram on the same topic⁽³⁾ Moreover λῦνόςτασίης corresponds to ἀρουμένα τέγνα in meaning in Antipater's first hexameter. So all these words refer to the same crafts.

The second couplet gives the names of the first dedicators and their dedicated implements. The choice of words and their order are closer to Leonidas than to Antipater (despite the placement in the lines). At the same time the brothers names and the tools themselves are coordinated by a μὲν δὲ δὲ structure as we found in the models. Like Leonidas, Archias starts with Pigres⁽⁴⁾ the fowler (who was the third dedicator in Antipater). the fowler's name acquires prominence because of its initial position as a sign of variation. In Antipater's poem Cleitor occupies this position. The following words are different (but the last). The adjective δειραγθής (only here), with the adjective ἐύβορος (only here) which, since it means well-knit, evokes Antipater is ἄρρηκτος. In other words Archias has substituted the Homeric adjective ἀρρηκτος for the non-Homeric adjectives δειραγθής and ἐύβορος. The hunting tool here is called ἄμμο⁽⁵⁾, which we have not encountered so far in the previous epigrams or the imitated epigrams on this topic. Leonidas used τάδε as a mere allusion of the fowling net; meanwhile ἄμμο could roughly mean the same thing as δειραλοπέδα in Antipater. Then the element for fowling πετανῶν recalls πτηνῶν in Leonidas' second hexameter. The same element πετανῶν Antipater' third element, is here mentioned in the first place, and stands at the end of the hexameter as Antipater did, and by Archias himself in another epigram⁽⁶⁾. It must be noted, unlike Leonidas and Antipater, Pigres' instrument is not preceded by any demonstratives or article. The hunter's name Damis just as in Leonidas, which stands at the end of the second hexameter, has been moved to another emphatic place, the beginning of the pentameter.

(1) Similarly elsewhere in his poetry Archias A. P. VI. 16, uses the name δῶρα in this context, besides θέντο in line 2; cf. also A. P. VI. 28. 8; Rhianus 4 = A. P. VI. 34. 4; 38. 7; 106. 6, 108. 4; 183. 2; 186. 6 in the last two epigram Pan is the addressee

(2) Cf. θέντο in Archias A. P. VI. 16. 2; εθεσαν in Archias A. P. VI. 180. 1; 181. 2 in the same context.

(3) Leonidas 12 = A. P. VII. 448; The word has sense in A.P.IX. 76; 766, Gow-page ad loc; Douglas, op, cit., p. 40.

(4) Archias A. P. VI.16.2 the same word stands at the same emphatic final position; cf. also A. P. 186; Douglas, op. cit., p. 40.

(5) In Archias following epigram (180. 3). The name Pigres has been transferred to another emphatic placed of the hexameter. The appearance of the name is reserved for the emphatic position in the enjambment in the pentameter CF. A. P. VI. 11. 2; The same name recurs frequently at the same initial position in the hexameter cf. A.P.VI. 182. 1; 183.3; 184. 3.

(6) The word ἄμμο us a fishing tool in A.P.VI. 23.7 the deity is Hermes; Antipater 21 = A. P. VII. 164. 4 followed by Meleager 123. A. P. VII. 182. 2 use it in a different context

Hunting in the Hellenistic Epigrams

In Antipater poem Damis (The first dedicator occupied the same place in the first pentameter, and in another epigram by Archias himself⁽¹⁾ and it recurs frequently in the later Hellenistic epigrams on the same topic⁽²⁾).

The Hunting implements δίκτυα recall τὰ δίκτυα in Leonidas first hexameter and correspond to ἄρκυν in meaning in Antipater's first pentameter and occupies a less emphatic position as the models did. On the other hand the same word δίκτυα was used by Antipater of fishing tool. Elsewhere Archias employs δίκτυα in the same context⁽³⁾. It must be noted that unlike Leonidas δίκτυα are not preceded by a demonstrative or an article. Archias has followed Antipater in omitting them. Then the element of hunting wild animals follows. In Leonidas' epigram The element τετραπόδων. occupied the emphatic position in the enjambment in the pentameter. Archias has transferred it to another emphatic place, the end of the pentameter. The same element τετραπόδων, in exactly the same case and position, occurred in Archias' fourth line in the following epigram in the Anthology. The element of hunting wild animals θηρῶν in Antipater's line 2 (The first element there, is now referred to by the word τετραπόδων as a sign of variation. The interest is here specified by the adjective ὕλονύμων (applied to τετραπόδων) contrasted to ὀρείνύμων (applied to θηρῶν) in the model.

Unlike Leonidas and Antipater the last hexameter resumes and pursues the fisher's name, the dedicated piece, and the fishing element. The fishing net ἄρκυς⁽⁴⁾, which resembles δίκτυα implied in Leonidas and was explicit by Antipater's third verse. Nevertheless ἄρκυς was used by Antipater of hunting wild animals. The fishing element εἰναλίω⁽⁵⁾ echoes εἰναλίω in Leonidas (despite the placement) and corresponds in meaning to πλωτῶν in Antipater. The dedicator's name Cleitor (Antipater's second dedicator) is here mentioned in the third place as Leonidas did. On the other hand the name Cleitor occurs, as in Leonidas (but not in Antipater), among the words of the verse. But the verb πόρε also gives explicitly one more particular point about Cleitor's offering and the two other dedicators. This verb has no precedent in Leonidas or in Antipater and is a borrowing from Homer⁽⁶⁾. The same words εἰναλίω Κλείτω πόρε ... in the hexameter have been reproduced in the

(1) Archias A. P. VI. 16. 3; cf. also 183. 3; 184. 3.

(2) Archias A. P. VI. 181. 4.

(3) Cf. A. P. VI. 15. 2; 183. 4; 185. 2.

(4) δίκτυα with Damis in Archias A. P. VI. 16. 3; 181. 3 preceded by the article Τα; cf. also 185. 1 whereas τάδε δίκτυα go with Cleitor in A. P. VI. 15. 1.

(5) ἄρκυς is used by Archias A. P. VI. 181. 6 as ἄρνη and λῖνα in the models. It is also used for fowling in A. P. 109. 8. the deity is Pan.

(6) The same element εἰναλίω is used by Archias in A. P. VI. 180. 3; 181. 4.

Hunting in the Hellenistic Epigrams

pentameter by Archias in another epigram⁽¹⁾ as follows:
ὁ δὲ κλείτωδ εἰναλίων ἔποδεν.

The name Cleitor is announced by the article ὁ. besides the third dedicator just as Leonidas did. The element ... εἰναλίων, as we saw, appeared in Leonidas and echoed frequently by the later epigrammatists. The verb ἔποδεν (with augument in this case) parallels πόδε in our epigram.

The rest of the couplet introduces a prayer to Pan, the poet asks him to accept the dedicators' offerings and grant them prosperity in life in exchange as we found in Leonidas. This is clearly pointed out by the invocation to the god "σύ"⁽²⁾. (pronoun in this case), one more as implied in the imperative in Leonidas. This interest is stressed by the dative οἷς which echoes τῶ in Leonidas' poem from a chiasmic view point. The dedicators are viewed as a whole not one by one in the models. On the other hand the hunting-dwellings are viewed one by one just as Leonidas and Antipater did. The preposition διὰ echoes διὰ in Leonidas, and corresponds in meaning to ἀπὲς in Leonidas, governs each hunting-dwelling. This purpose is here emphasized by the recurrence of καὶ after each one of three components. The order and the words are different. The fowling-dwelling αἰθροῦ⁽³⁾ recalls in meaning ἡήδ in the models. It is birds fly δι' ἡέρος at A. R. 2. 933; 1034, and ἀήρ in these is indisputably the "lower air" as in Il. 14. 288; Hesiod. Op.18 whereas αἰθήρ is the upper air. The Hellenistic poets observed no such distinction. Archias himself uses the same dwelling ... ἡερίασιν ἐν ἄνθοις in another epigram⁽⁴⁾. In Antipater's poem λίμνη occupied this place. But the fowling-dwelling, Leonidas' first term Antipater's second term, is here mentioned in the third place and transferred to an emphatic position, the end of the hexameter, as a sign of variation. The fishing-dwelling πέλαγος⁽⁵⁾ roughly refers to ἡύων in Leonidas and λίμνη in Antipater. This term which was the third term in the models, is here mentioned in the second position. Finally the hunting-dwelling (second term in Leonidas, first term in Antipater) is mentioned, not in this case as δρυῖμος in the former, or as ξύλογος in the letter, but simply as γᾶ⁽⁶⁾. The adjective εὔστοχα is applied to λίνια (cf. λίνιοις in Antipater) such as εὔστογα⁽⁷⁾ was applied to ἄνθη in

(1) Cf. Il. 23. 92; 24. 234; od. 4. 130; 8. 44, 477; 9. 88; Hesiod. Theog. 904, cf. also A. P. VI. 5. 7. the subject is fishing and the deity is Hermes; 27. 7; 185. 5 (imperative in case) Pan is the addressee.

(2) For the pronoun σύ cf. A. P. VI. 15. 3; 183. 5.

(3) For details see Williams ad loc; Buhler. W., Dic Europa des Moschos, Wiesbaden, 1960, v. 144.

(4) Archias A. P. VI. 180. 5.

(5) Cf. A. P. VI. 30. 8; 33.4; 181. 6; 186. 2; 223. 7.

(6) Cf. Od. 12.27 ἢ ἄλλος ἢ ἐπὶ γῆς ... Cf. A.P.VI.12.4 where three terms (air – earth – water) are grouped with variation in the pentameter. Cf. also A. P. VI. 182. 5; The two terms (land–sea) go with Poseidon in A. P. VI. 30. 8.

(7) Archias A. P. VI. 16. 6 applies the same adjective εὔστογος to each dedicator whereas the poet applies the adjective to ἄρκυς in AP. VI. 181. 6.

Hunting in the Hellenistic Epigrams

Leonidas. Archias here has transferred the noun from a hunting to the symbol of a hunting and moved it to the pentameter. The relation to Leonidas is still obvious where the imperative *πέυπε* reminds us of *πέυπε* in Leonidas' fifth verse. Archias has moved it to a less emphatic place in the pentameter as well. The closing word *λίνα* appears emphatically as well as *λινοστασίη* in first pentameter, as *ἄγρη* and *ἄγρῆσίη* in Leonidas (line 2 and 5), seems appropriately chosen for the sake of emphasis, since, in so far it takes the reader back to the thought of the beginning, and completes the circular structure of the poem.

If we now compare this epigram with the two studied before, we shall see that it has similarities to and differences from one and the other, both vocabulary and arrangement. It consists, as did the models of three couplets only. As the two previous epigrams Archias' poem involves an address to Pan by the dedicators in the Third person plural in Leonidas and Antipater and implied in *δῶρα* in Archias together with the dedicated pieces, that is the core of the epigrams. The invocation is as in Leonidas (not Antipater) accompanied by an epithet. Whereas the dative *πανι* is the same in Antipater and Archias. We have thus two imperative in the address to the same deity; and by a careful built pattern of assonance and internal rhymes: Assonances in-ης in the last two words in the first couplet and the initial word in the second hexameter. A variation of what happened in Leonidas, where one should notice particularly the rhythmic effect of the arrangement of the-ων: *πετανῶν* at the end of line 3 is picked up by *ὑλονόμων* and *τετραπόδων* in line 4, which is followed by *εἰναλίων* in line 5. Again the assonance in a in the last verse.

The difference between Archias and his models are apparent in the structural features : First and foremost the names of brothers are copied from the models Archias has reproduced all the hunting elements and the dwellings to which they belong in the models; although inverting the order and enriched them with different additions. At the same time to convey certain effects which have to do with the content of the epigram. It must be noted that unlike the models all the hunting tools are not preceded by demonstratives or articles. Yet over and above these individual relations with one model and the deviations from the other, one thing strikes the eye as Archias' innovation, and this that the describing the hunter's life by using the adjective *βῆλοκῆς*. and the verb *πόρω* with Cleitor's dedication, which have no precedent in the models.

The analysis of these epigrams has indicated a number of verbal coincidences, notably the comparison with the later epigrammatists is inevitable.

- I) Pan is addressed accompanied by an epithet. Leonidas: *ἀγρότα Πᾶν*; Archias: *ἀγροαύλω .. Πανι*. Pan is addressed with no mention of unctio. Antipater: *Πανι*
.....
- II) Hunters. All the three brothers are mentioned with the same names in a different order and placement. Leonidas: Pigres, Damis and Cleitor; Antipater: Damis, Cleitor and Pigres, Archias: Pigres, Damis and Cleitor.
- III) Verbs of dedication. Leonidas: *θήκαν*; Antipater: *θέσαν*.
- IV) Related verbs. Antipater: *ἔδεκτε*, Archias: *πόρε*.

Hunting in the Hellenistic Epigrams

- V) Imperatives. Leonidas: πέυπε; Archias: πέυπε.
- VI) Hunting implements. Leonidas: δίκτυα; Antipater: ἄρκυν, δίκτυα, ... δεραιοπέδαν; Archias: ἄμμα, δίκτυα, ἄρκυν...
- VII) Profession of hunters. Leonidas: πτηνῶν..., τετραποδᾶν, εἰναλίων; Antipater: θηρῶν, πλωτῶν, πετηνῶν; Archias: πετανῶν, τετραποδᾶν, εἰναλίων.
- VIII) Hunting-dwellings. Leonidas: ἡέρος, δρυμῶν ἡιόνων; Antipater: Ξυλόγων. ἡέρος. λίμνας; Archias: αἶθορα. πελόγευ. γᾶς .

In sum we have noticed that certain key words frequently recur, which makes highly probable the influence of one epigrammatist upon another and the relations of them. However the purpose of Antipater and Archias was in this case to express the same thought as Leonidas in different words. Yet we have seen that even when copying their predecessors so closely both Antipater and Archias show some structural originality. This with their innovation in vocabulary, is the evidence of their skill as versifiers, and ultimately these three epigrams are without question examples of their artistic skill.

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